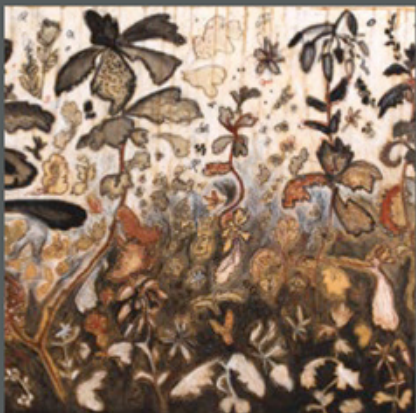


PABLITA VELARDE, HELEN HARDIN,
MARGARETE BAGSHAW, and HELEN K. TINDEL

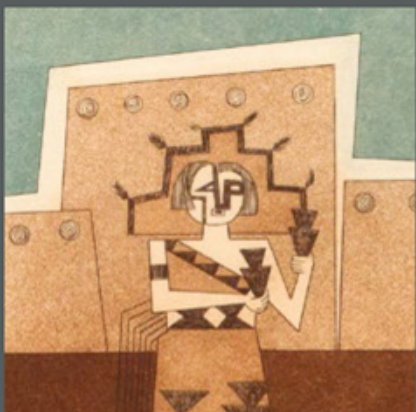
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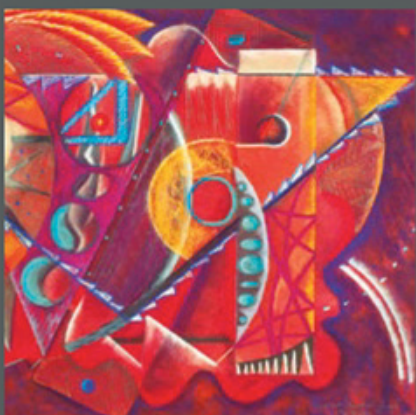
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Fashion Forward

While it only seems like yesterday that we were in *Indian Market* in Santa Fe and decided to start this magazine, it was actually nearly three and a half years ago! Twenty issues already. And all that time we have done a wide variety of special sections to help collectors better navigate the markets for historic and contemporary Native art. We've done jewelry, turquoise, pottery, textiles, beadwork, katsinas and baskets. However, the one thing we've been keeping our eye on this whole time is fashion. It's the one section we've always dreamed about doing but only now have we been able to bring this to fruition.

Native fashion is on fire these days. It's one of the hottest aspects of the art market and Native designers are winning awards all across the country. However, you hear of one line of clothing in one part of the country and another designer in another part but there is nothing that has illustrated the whole width and depth and what is happening right now. So, several months ago I sat down with our associate editor Taylor Transtrum and we discussed doing a Who's Who in Native Fashion. Who in the Native fashion world is creating work right now? At this moment. We came up with 24 designers and did a profile on each of them. We think this is the first time that something as ambitious as this has been put into print. Obviously, this isn't everyone and we were constrained by needing images of work from each designer but the section gives you a very good understanding of who is working in this ever-growing field today.

We also had the help of some wonderfully talented and creative women to get this all down and put in magazine form. Nina Sanders stepped in as our guest editor and helped choose subject matter and writers for the section. Nina is a wonderful person and a great voice to have in the Native art world right now. She has a unique and entirely individual perspective on things and is doing some really wonderful work right now. We then turned to writers Alicia Guzmán, Susan Sorg, Karen Kramer and Crystal Herman to tackle other aspects of the historic and contemporary Native fashion world and we feel like what they came up with will give new insight into this entire field.

Lastly, we want to thank Amber-Dawn Bear Robe, Cara Romero and Jamie Okuma for their work on the fashion shoots. The cover is a work of art and beautifully shot by Cara. She's another rising star in the Native art world and we are more than happy to call her a friend. The first fashion shoot you see was styled by Amber-Dawn and the second one by Jamie. We are thrilled with what the two came up with.

As always, enjoy your issue and get ready for more special sections coming your way! We have some wonderful things in store for everyone.

Thank you.



Joshua Rose
Editor



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AMERICAN ART

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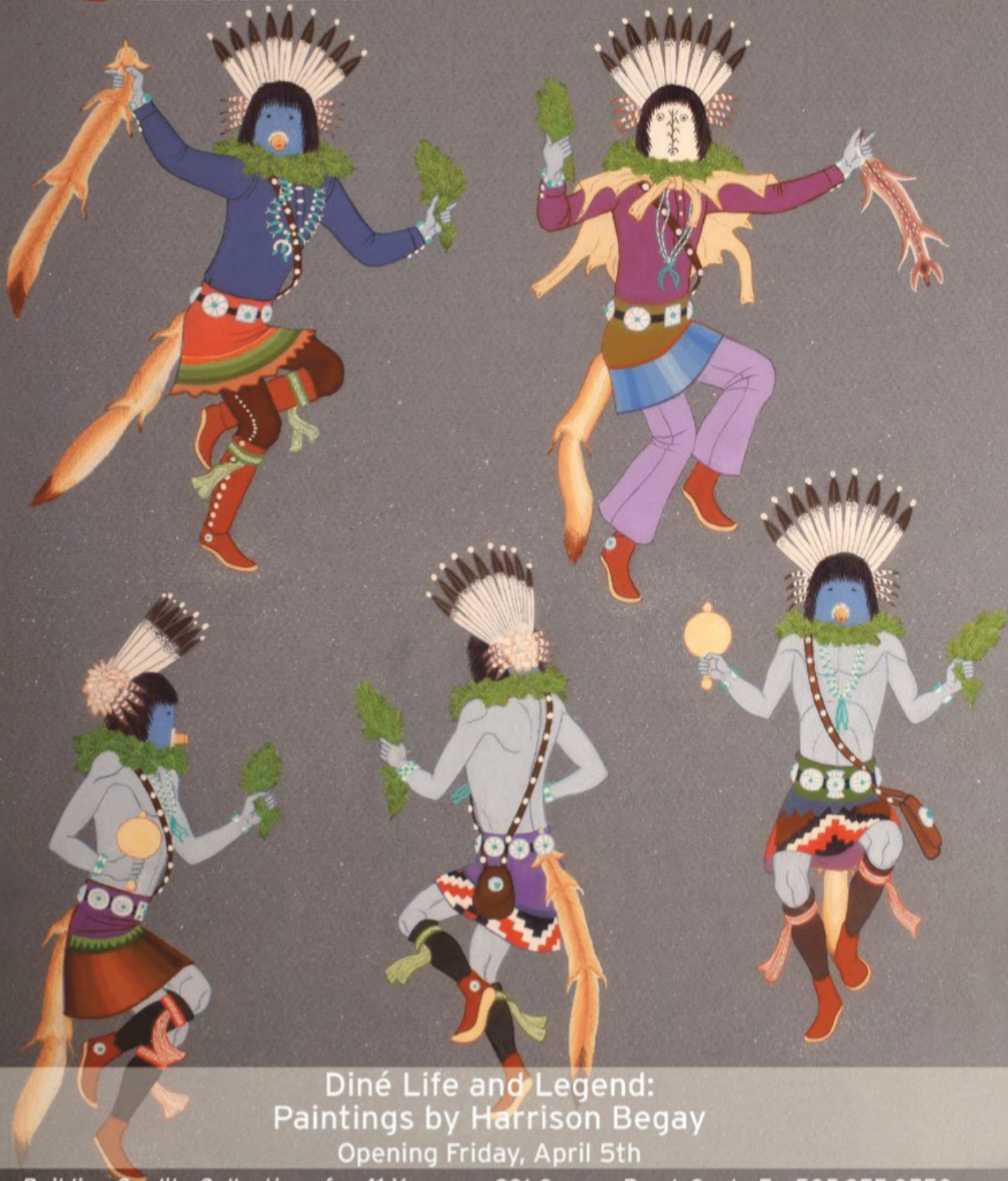
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» JOHN O'HERN

John O'Hern retired to Santa Fe after 30 years in the museum business, specifically as the executive director and curator of the Arnot Art Museum, Elmira, New York. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on *Art Market Insights* in *American Art Collector* and *Western Art Collector* magazines.



» NINA SANDERS

Nina Sanders (Apsáalooke) is a curator, writer, artist and museum professional. She has worked for institutions like the School for Advanced Research and the Smithsonian's National Museum of the American Indian where she curated and created finding guides for over 250 historic Crow photographs for the Smithsonian Online Virtual Archive. Most recently Nina curated an exhibition of Contemporary Native American art at the Coe Foundation for the Arts in Santa Fe. Sanders is also a beadwork artist and has written for the Smithsonian,



» SUSAN L. SORG

Susan L. Sorg grew up in Arizona with roots stretching back several generations in Arizona, New Mexico and Texas. She is an Arizona State University graduate, and after college spent 20 years in TV news. She's produced/written several Emmy-award winning documentaries and news stories. As a freelance writer, she now focuses primarily on different forms of Native American art for print journalism. She and her husband, Ron Sorg, currently live in Maine, but part of her heart will always be in the Southwest.



» CRYSTAL G. HERMAN

Crystal G. Herman is the associate professor of theatrical costume design at the University of Texas at El Paso and the author of *Period Reproduction Buckram Hats: A Costumer's Guide*. She received her MFA in costume design from Ohio State University. Her research and teaching concentrate on costume design, costume history and millinery. Crystal is an active member of the Chickasaw Nation and is currently researching the history of Chickasaw dress for an upcoming publication.



» ALICIA INEZ GUZMÁN

Alicia Inez Guzmán (Chicana) is writer and editor based in Santa Fe, New Mexico. She holds a PhD in Visual and Cultural Studies from the University of Rochester, New York, and writes about histories of land use in the Americas, contemporary Native and Chicano art, and material culture. Her website, *Tierra Firme Projects*, was a 2017 recipient of an Andy Warhol Arts Writers Grant.



» KAREN KRAMER

Karen Kramer is the curator of Native American & Oceanic Art and Culture, and director of the Native American Fellowship Program at the Peabody Essex Museum in Salem, Massachusetts. Her longstanding commitment to innovative exhibitions and her broad experiences working with Indigenous artists, scholars and communities help shape the Peabody Essex Museum's ambitious program, including the growth of its collection, its sensitive presentation and its ongoing interpretation and preservation.



» CARA ROMERO

Photographer Cara Romero was raised on the Chemehuevi Valley Indian reservation along the Colorado River in the heart of the Mojave Desert. Cara's work reflects her diverse training in film, digital, fine art, journalism, editorial portraiture and commercial photography. She is known for modern Indigenous identity stories, her use of humor, social commentary, contemporary lighting and color and her staged and theatrical compositions. She has won several awards including Best of Classification 2D at SWAIA



» AMBER-DAWN BEAR ROBE

Amber-Dawn Bear Robe, from Siksika Nation, Canada, achieved an MA in American Indian Studies and a second MA in art history, both from the University of Arizona. Currently, she is assistant faculty of art history in the museum studies department at the Institute of American Indian Arts, Santa Fe, New Mexico. Current projects include producing the annual Indigenous fashion show for SWAIA and developing a satellite space in Santa Fe for *Urban Shaman: Contemporary Aboriginal Art*.





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The Fashion Issue



52

Wearable Art

A look at the Navajo poncho serape from its early beginnings through today.

By Susan Sorg

58

Counting Coup: Fashion and the Field Museum

Apsáalooke fashion designer Bethany Yellowtail has a deep-rooted connection with her heritage.

By Nina Sanders

64

The Story of American Indian Fashion History

A blending of time, culture and place are woven into the fibers of American Indian fashion history.

By Crystal G. Herman

70

Who's Who in Native Fashion

Exploring 24 of the top Native designers working in fashion today.

82

Season's Greetings

From transitional pieces to spring staples, kick off the season with these fresh picks.

84

20 Questions with Phillip Bread

Up-and-coming Indigenous model Phillip Bread talks style, SWAIA and his Comanche roots.

86

The Secret Garden

Patricia Michaels' studio and fashion design are her sanctuary.

By Alicia Inez Guzmán

92

Future-facing Fashion

Two Native designers are using cutting-edge fabrics and technologies to express their fashion-forward visions.

By Karen Kramer

98

FashioNative

A fashion spread with clothing by leading Native designers, styled by Amber-Dawn Bear Robe.

102

Into the Wild

Jamie Okuma's designs are highlighted.

106

Say Cheese

In celebration of our first-ever Native fashion issue, we invited our readers to post their fiercest Native fashion moment on Instagram.

108

Transformative Textiles

A buyer's guide for clothing items and accessories with advice from experts.

51

NATIVE AMERICAN ART MAGAZINE is unique in its concept and presentation. Divided into four major categories, each bimonthly issue will show you how to find your way around upcoming historic and contemporary Native American art shows, auctions and events, so you can stay fully informed about this multifaceted market.

NATIVE AMERICAN ART

DEPARTMENTS

- 42** NEWS
- 44** MARKET REPORT
- 46** CURATOR CHAT
- 48** CALENDAR

GETTING THE MOST OUT OF THIS MAGAZINE

- » Each category has its own easy-to-find color-coded section. Quickly turn to the section that interests you the most.
- » Each section lists dates and addresses for upcoming events and activities so you don't miss any important shows or sales.

ON THE COVER



Models Angelica Padilla, left, and Mona Bear wear dresses by Jamie Okuma in front of a painting by Kent Monkman. Styled by Amber-Dawn Bear Robe. Photography by Cara Romero.

113

» GALLERY PREVIEWS

Previews of upcoming shows of historic and contemporary Native American art at galleries across the country.

125

» MUSEUM EXHIBITIONS

Insights from top curators about the major exhibitions of Native American art being organized at key museums.

131

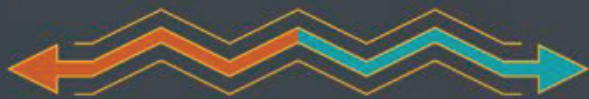
» EVENTS/FAIRS

Previews and reports of all the major art fairs and events taking place around the nation.

143

» AUCTIONS

Major works coming up for sale at the most important auction houses dealing in Native American art, and results of recent auctions.



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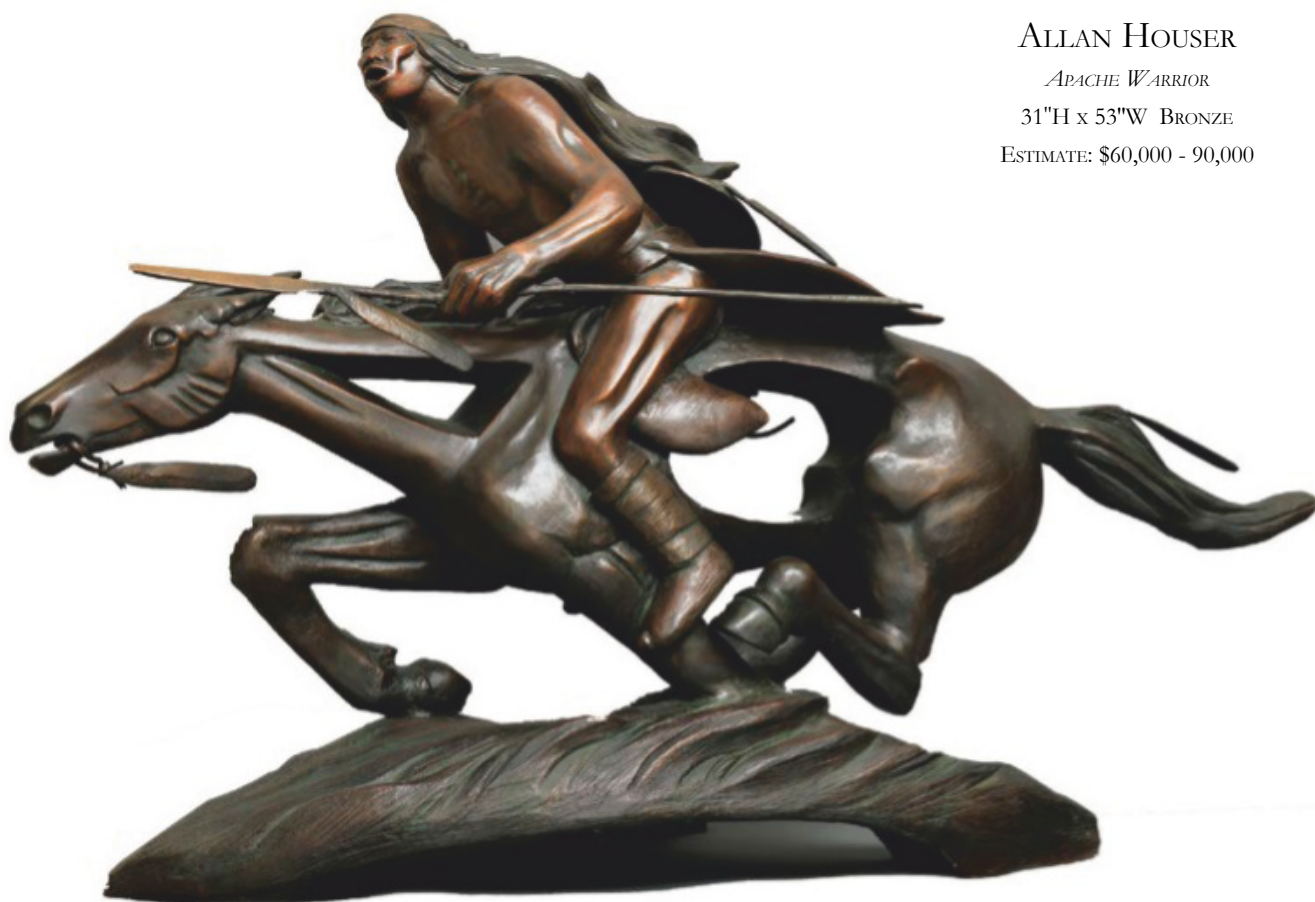
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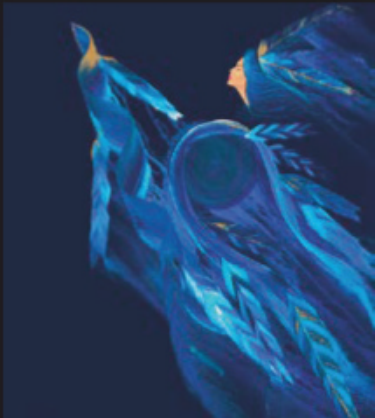
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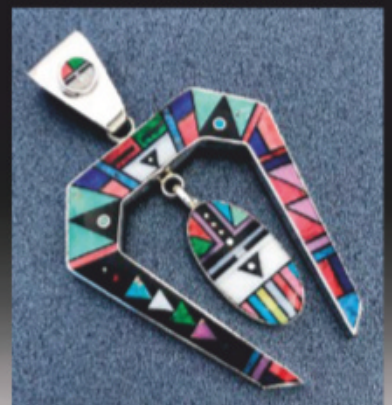
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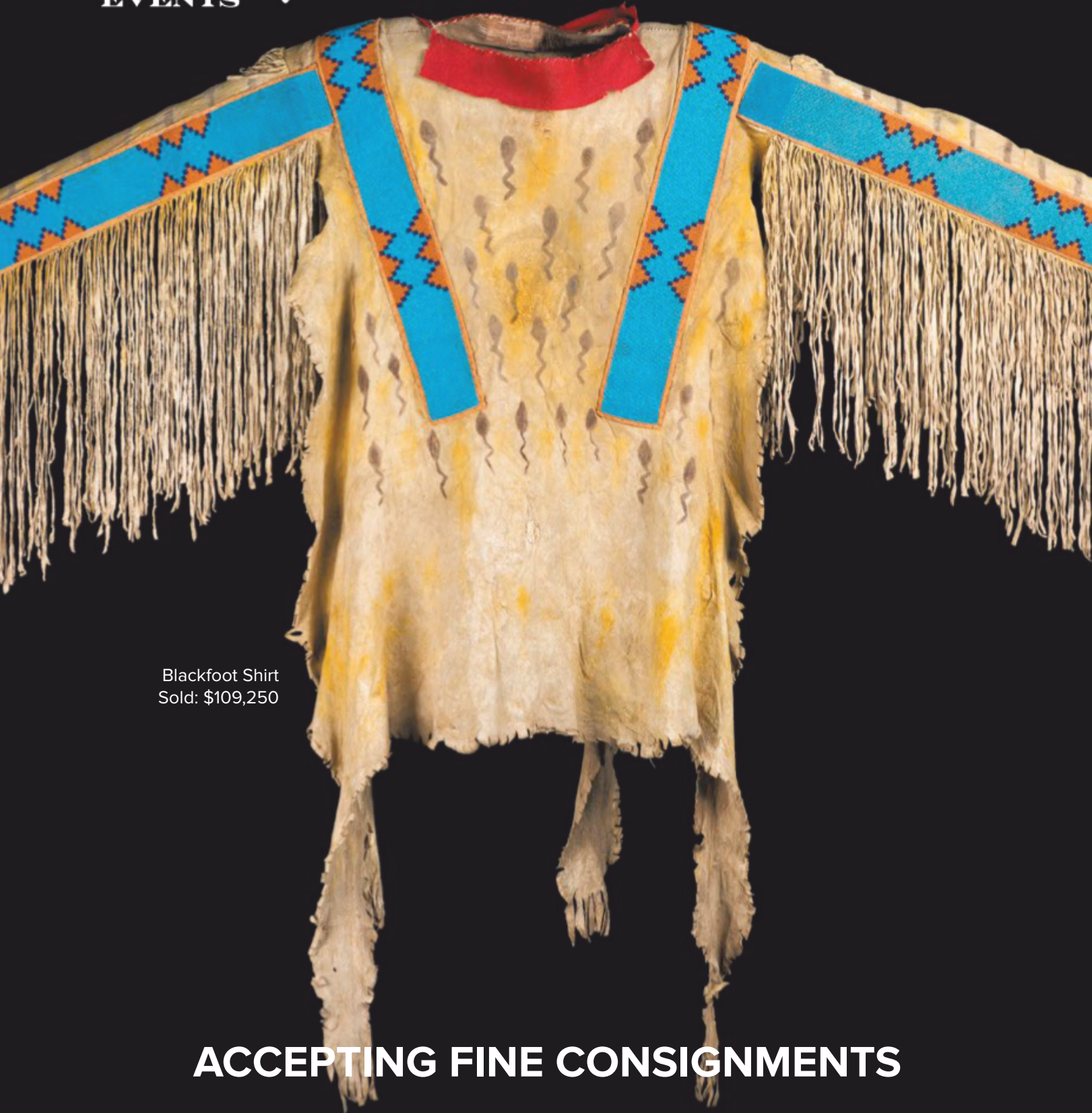
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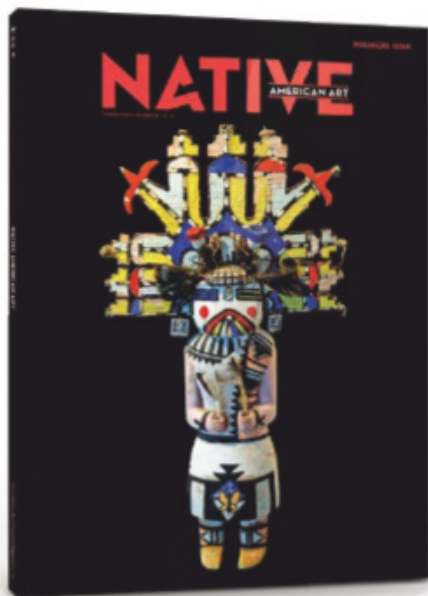
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Native American Art magazine is unique in its concept and presentation. Divided into four major categories, each bimonthly issue will show you how to find your way around upcoming historic and contemporary Native American art shows, auctions and events, so you can stay fully informed about this multifaceted market.

GALLERY PREVIEWS

Previews of upcoming shows of historic and contemporary Native American art at galleries across the country.

EVENTS/FAIRS

Previews and reports of all the major art fairs and events taking place around the nation.

MUSEUM EXHIBITIONS

Insights from top curators about the major exhibitions of Native American art being organized at key museums.

AUCTIONS

Major works coming up for sale at the most important auction houses dealing in Native American art and results of recent auctions.

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Artist Shows, Oregon 2019

Alaska Native Masterworks

April 26 – 28

The Peoples of the Far North have long honored their physical and spiritual relationships with the animals, sea mammals and birds of their Arctic environment. Many works of these artists intimately capture and express the indistinct boundaries and transformational aspects within this kinship. Artists at this Spring weekend show in Central Oregon—Don Johnston, Aleut, baleen basket weaver; Terresa White, Yu'pik Eskimo, ceramic and bronze sculptor; Mark Tetpon, Inupiaq, carver.

Honoring and Exploring: Traditional & Contemporary Perspectives

June 21 – 23

Works by current Native American Peoples that respect ancestral heritages with time-honored design, motifs and symbols help to maintain the role of these traditions in today's world. Contemporary perspectives allow artists to explore personal expression and showcase newfound insights. The question, "What does it mean to compare and contrast the traditional with the contemporary?" soon invokes the discussion, "Do these labels even belong?" Artists in attendance for this Summer Solstice Weekend show—Terrance Guardipee, Blackfeet ledger and collage artist; Jason Parrish, Navajo, Santa Fe tradition painter; Roger Perkins, Mohawk, pop art and multimedia artist.

Celebrating Artists of the Great Basin

July 26 – 28

All regions of North America have long been inhabited; the Peoples of each designed works offering tribute to their world. Art of the Great Basin region expresses the relationship the People have with their vast high desert and its precious riparian environment. This show further explores the Traditional and Contemporary approaches to Native American artistry and, in particular, how a fusion between these two perspectives might bridge the past with what can be. Artists for this High Summer in the Mountains weekend—Melissa Melero-Moose, Northern Paiute, mixed media painter; Joey Allen, Paiute/ Shoshone, duck decoy maker; Tia Flores, Navajo/ Aztec, pyrographer.

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We extend sincere respect and appreciation to the artists who participated in 2018 shows—Jason Parrish, Cliff Fragua, Leah Mata, Lillian Pitt, Mark Shelton, Terresa White, Sonwai, Pesavensi, Dorothy Ami, and Wilfred Kaye.

Thank you!

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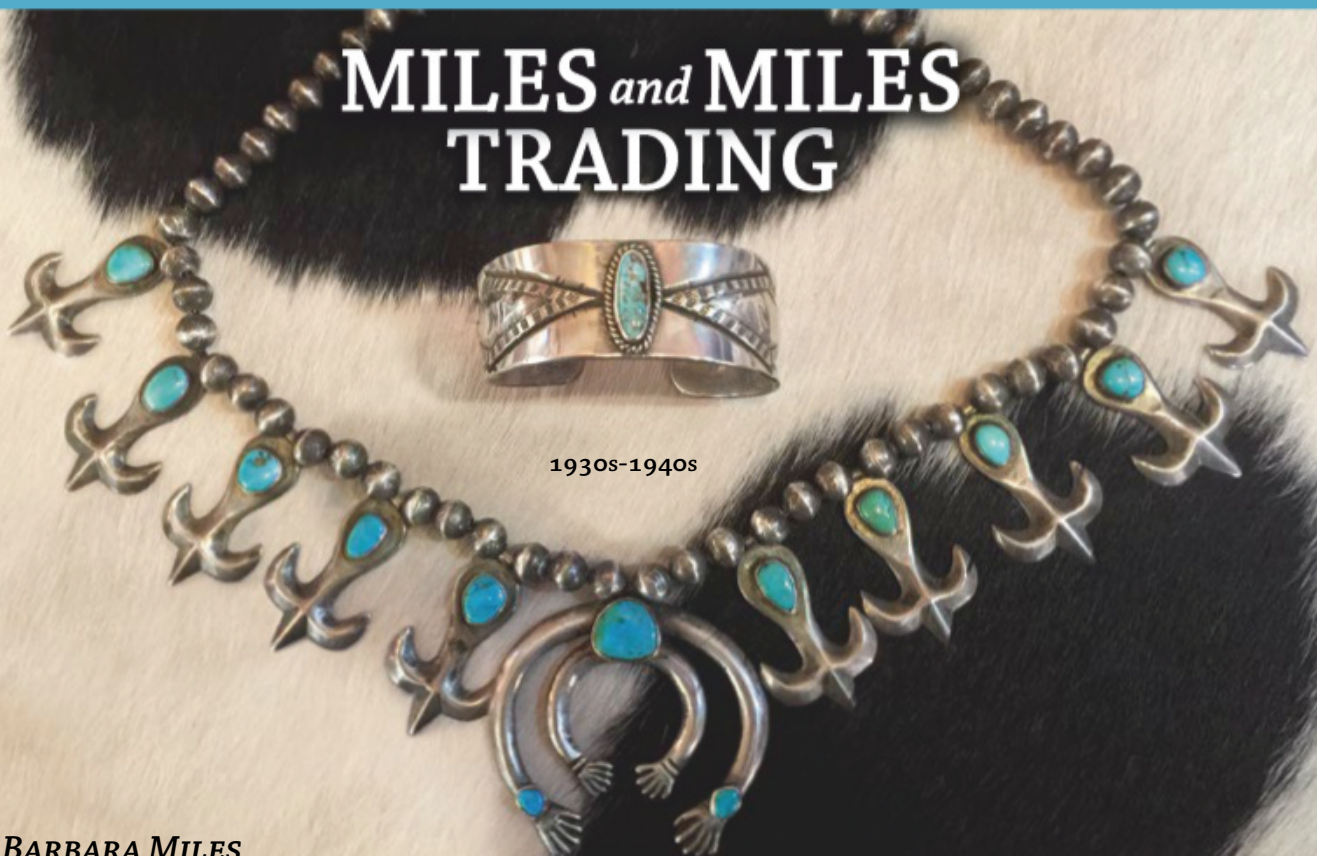
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Brian Vallo steps down as IARC director to assume role as Acoma Pueblo Governor

SANTA FE, NM

In early January, Brian Vallo resigned from his role as director of the Indian Arts Research Center (IARC) at the School for Advanced Research (SAR), a position that Vallo held for four years. He leaves to assume a new role as governor of Pueblo of Acoma, about 60 miles west of Albuquerque, New Mexico. "It has been an honor to work with Brian Vallo over his time

at SAR. Through his steadfast dedication to the IARC and the collections we steward, we have become a leader in best practices for collecting institutions that care for Native American art," says SAR president Michael F. Brown. "Brian's role as Acoma Governor is an exciting new step for him, and we look forward to opportunities to work with Brian within his new role." ❧



Brian Vallo, Acoma Pueblo governor and former IARC/SAR director.



Crow artist, dress, ca. 1930, wool, elk teeth and ribbon. Denver Art Museum Collection: Gift of the L.D. and Ruth Bax Collection, 1985.46. Photograph © Denver Art Museum.

Hearts of Our People honors Native women artists

MINNEAPOLIS, MN

An upcoming exhibition at the Minneapolis Institute of Art takes a major step forward in recognizing Native women artists, celebrating the achievements and creative power of more than 115 artists in the U.S. and Canada over a 1,000-year time period. Curated by Jill Ahlberg Yohe and Teri Greeves, this is the first major exhibition to showcase Native women artists working in everything from pottery and textiles to painting and photographic portraits. *Hearts of Our People: Native Women Artists* runs June 2 through August 18. ❧



Jaime Black (Métis), *The REDress Project* installation still. Photo by Sheila Spence.

The REDress Project

WASHINGTON, DC

In commemoration of Women's History Month, the Smithsonian's National Museum of the American Indian will showcase an outdoor exhibition of emerging artist Jaime Black's large-scale project, *The REDress Project*. Showing in the U.S. for the first time, the exhibition

features red dresses hung in various locations around the museum as a symbol of murdered and missing Native women. The absence of a body in the dress speaks to the racially targeted crimes against these women and the exhibit hopes to bring awareness to these injustices. The installation is available for public viewing through March 31. ❧

Analyzing representation

NOTRE DAME, IN

Revisions: Contemporary Native Art, presented by the Snite Museum of Art, seeks to analyze the ways in which Native Art is created, reused and appropriated in the art world. Many Native artists have compiled works that explore topics such as colonization and traditional Native culture through media spanning from traditional textile works to video. The exhibition will be on view through May 18. ❧



Wendy Red Star (Apsáalooke), *enit*, six-color lithograph on paper with chine collé archival pigment ink photograph. Acquired with funds provided by the Humana Foundation Endowment for American Art. 2011.030.007. ©Wendy Red Star.



Benjamin Harjo, Jr. (Absentee Shawnee/Seminole), *Coyote and Creator Compete to Make Man*, gouache, 20 x 27"

Chickasaw Nation hosts Artesian Arts Festival

SULPHUR, OK

Hosted by the Chickasaw Nation, the *Artesian Arts Festival* celebrates Native American fine art from artists across the country with a vast selection of visual art including paintings, basketry, jewelry, sculpture, metalworking, beadwork, textiles and pottery. Also included at the festival are tribal dance demonstrations, art talks, music and food vendors, as well as a special area for children's activities and an elders' art market. Last year's market saw almost 10,000 attendees with artists representing more than 20 tribes across 10 states. For its 6th year running, the festival expects the attendance of about 130 artists. ❧

Childhood Mythologies

SANTA FE, NM

An upcoming solo show at Form & Concept in Santa Fe showcases the acrylic artwork of Navajo painter Ryan Singer. Titled *Childhood Mythologies*, the exhibition features Navajo Nation landscapes with iconic pop culture characters as the subjects, a subtle commentary on social and political issues in modern society. Included in the exhibition are characters from *Star Wars* like Darth Vader and the Sand People, among other well-known creations. The artist says, "The paintings are different parts of my life, and I put them together like a puzzle. I think if I say too much it ruins it, so I leave it up to interpretation. I want other people to weave their own stories into it as well." The exhibition runs March 29 to May 25. ❧



Ryan Singer (Navajo), *Sand People Sand Painting*, acrylic on canvas, 30 x 40"



Passamaquoddy basketmaker Gabriel Frey. Photo by Ashley L. Conti.

Gabriel Frey wins Artist Fellowship

MAINE

Gabriel Frey, a Passamaquoddy basketmaker living in Maine, has been awarded a United States Artists fellowship along with a \$50,000 prize to help him continue creating his contemporary takes on traditional Indian work baskets. Frey is among a growing number of artists from the eastern coastal state that have been awarded this prestigious fellowship. Among those who have won in the past include Frey's brother Jeremy, also honored for his skills in basketry. ❧

Indian Pueblo Cultural Center receives grant for Native American makerspace

ALBUQUERQUE, NM

The Indian Pueblo Cultural Center (IPCC) recently received a \$20,000 grant from New Mexico Gas Company to fund the planning stages of a Native American makerspace and incubator to be built on IPCC grounds. These plans are part of a new initiative at IPCC aimed at providing an inclusive and collaborative space where Native creators and community members can have access to tools, knowledge and support from local experts in various creative industries. ❧



New Mexico Gas Company presents a check to the Indian Pueblo Cultural Center, allowing the institution to begin important planning stages for a forthcoming makerspace.

Heard Museum Hoop Dance Contest winners

PHOENIX, AZ

Each year, Heard Indian Market in Phoenix, Arizona, hosts its *World Championship Hoop Dance Contest*. Bringing together men and women of all ages skilled in the art of hoop dancing, this prestigious competition honors the cultural traditions from many Native communities that first employed hoop dance as a healing ceremony. The dance is practiced today as a way to celebrate and honor Indigenous traditions throughout North America. The winners for the 2019 Hoop Dance Contest include: Cody Boettner (World Adult Champion), Lane Jensen (World Senior Champion), Nanabah Kadenehii (World Teen Champion) and Kailayne Jensen (World Youth Champion), among other talented performers who placed in the competition. ❧



The crowd looks on as a hoop dancer performs at a past Heard Museum World Championship Hoop Dance Contest.



MARKET REPORT

In this column we speak to leading galleries, auction houses and dealers to find out what's happening in their world.

THE MARKET IN NATIVE POTTERY HAS BEEN STRONG THIS PAST YEAR. We are seeing a lot of new and younger buyers in both galleries. The interest has been broad in terms of style or region. In contemporary work the focus is on high technical quality and creativity in form and design. For the signed historic pottery—which are older pieces—the focus is primarily about condition and rarity.

Les Namingha (Hopi/Tewa/Zuni) is an innovative potter who paints with acrylic on the surface of his hand-made vessels. His recent works have been some of the strongest selling in the gallery over the past year. His *Urban Polychrome* series, both the paintings and pottery, has almost completely sold out and his new *Pueblo Series* of designs are in equally high demand.

Juan de la Cruz (Santa Clara Pueblo) is definitely an artist to watch. His detailed painted pottery using native clay slips are stylistically refreshing, and his watercolor story cards for each piece are beautifully painted. «

The interior of King Galleries' Santa Fe location.



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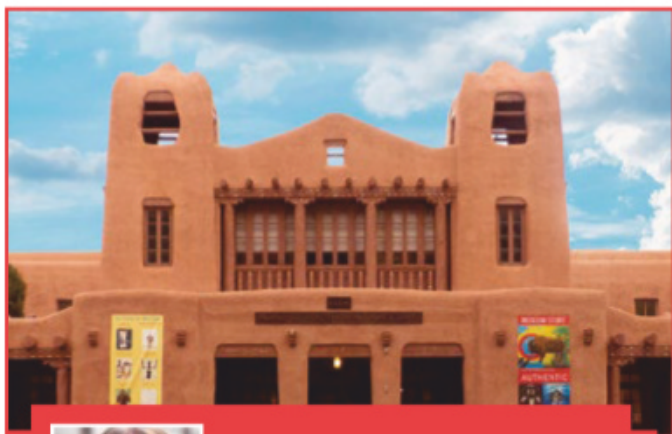
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We Ask Leading Museum Curators About What's Going On In Their World



Dr. Manuela Well-Off-Man

Chief Curator

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What event (gallery show, museum exhibit, etc.) in the next few months are you looking forward to, and why?

I am very excited about the exhibition *Art for a New Understanding: Native Perspectives 1950 to Now*, which will be on view at IAIA Museum of Contemporary Native Arts (MoCNA) from January 25 through July 19. The show was organized by Crystal Bridges Museum of American Art and curated by Mindy Besaw (Crystal Bridges), Candice Hopkins (Tlingit, citizen of Carcross/Tagish First Nation, independent curator) and myself. The show features more than 30 artworks, including video and installation art, paintings and sculptures, created by Indigenous U.S. and Canadian artists. Among the artists are Kent Monkman (Fish River Band and Swampy Cree), who challenges dominant versions of history, and Cannupa Hanska Luger (Mandan/Hidatsa/Arikara/Lakota), creator of the *Mirror Shield* project for Oceti Sakowin Camp near Standing Rock, North Dakota. Other influential artists include Brian Jungen (Dane-zaa), Rebecca Belmore (Anishinaabe); as well as T.C. Cannon (Kiowa/Caddo) and Fritz Scholder (Luiseño). The exhibition is organized chronologically, charting the development of contemporary Native art. The artists bring many distinctive perspectives and contemporary experiences to their art, sometimes reexamining history in the process.

What are you reading?

Lucy R. Lippards' *Undermining: A Wild Ride Through Land Use, Politics, and Art in the Changing West* (The New Press 2014)—in preparation for MoCNA's

2021 exhibition *Exposure: Native Art and Political Ecology*. This book by the internationally known art critic and activist explores the relationship between culture and the land, art and place. She writes about threatened Native American sacred sites, land art, adobe architecture and Indian land rights.

Name an interesting exhibit, gallery opening or work of art you've seen recently.

LIT: The Work of Rose B. Simpson is a great exhibition at the Wheelwright Museum of the American Indian in Santa Fe, New Mexico, on view until October 6, highlighting the works of contemporary artist Rose B. Simpson (Santa Clara Pueblo). *LIT* features Simpson's stunning, life-size clay and mixed media sculptures, clay faces and monumental figures. Some of her works explore androgynous subjects using clay combined with welded steel and leather. The exhibition also illustrates the self-reflective nature of her powerful sculptures. The warrior-like figures in her series, *Directed*, demonstrate her interest in post-apocalyptic themes.

What are you researching at the moment?

We just received an Andy Warhol Foundation Curatorial Research Fellowship for the research and development of the exhibition *Exposure: Native Art and Political Ecology* (tentatively scheduled for summer 2021). This international Indigenous art exhibition addresses the long-term effects of nuclear testing and uranium mining on Native communities worldwide. The fellowship will allow me to visit and interview international Indigenous artists (including artists from Australia and Greenland) known for their environmental activism. I will conduct research for the publication of an exhibition catalog and collaborate with curators and experts in the field who could help to shape the project. One of the goals is to give artists a voice to address the long-term effects of these man-made, hazardous disasters on Indigenous communities in New Mexico and around the world.

What is your dream exhibit to curate?

Or see someone else curate?

I am currently working with art historian Dr. Suzanne Newman Fricke on a contemporary Native American sci-fi art exhibition. Indigenous futurism is a major theme in contemporary Native art and literature. I am fascinated by these works because they often combine influences from popular culture with important tribal cultural knowledge. Some of these artists, for example, use sci-fi imagery and narratives in their works to pass on oral history to younger audiences, or to revive their tribal language. Several works also comment on Indigenous perspectives on land and the environment. Futurism has always played an important role in Native cultures: Native cosmologies often describe relationships between humans and non-humans and Natives' relationship to the universe. I really look forward to this exhibition.

BEYOND STANDING ROCK

February 23, 2019 – October 27, 2019



The protest at Standing Rock Indian Reservation demonstrated one of many instances where corporate and/or government actions were viewed as violations of Native American Treaties, a threat to Native American well-being, and disrespect for the sacredness of Native land. Our exhibit focuses on the events leading up to the Dakota Access Pipeline construction and the experiences and artistic observations of the many who were there to bear witness.

Zoe Urness, Photographer

December 5, 2016: No Spiritual Surrender

On December 5th, 2016 outside Cannon Ball, North Dakota at Oceti Sakowin Camp on the edge of Standing Rock Sioux Reservation, military veterans march in support of the water protectors.

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<p>APRIL 6-SEPT. 16 NEW YORK, NY</p> <p>T.C. Cannon: At the Edge of America National Museum of the American Indian www.americanindian.si.edu</p>	<p>MAY 24-26 SANTA FE, NM</p> <p>Native Treasures Art Market Santa Fe Community Convention Center (505) 982-7799 www.nativetreasures.org</p> 		<p>THROUGH APRIL 15 SANTA FE, NM</p> <p>Manuel Ramirez: Time and Place IAIA Museum of Contemporary Native Arts Store (888) 922-4242 www.iaia.edu</p>
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In every issue of *Native American Art* magazine, we publish the only reliable guide to all major upcoming fairs and shows nationwide. Contact our assistant editor, Alyssa Tidwell, to discuss how your event can be included in this calendar at (480) 246-3789 or atidwell@nativeamericanartmagazine.com.

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A model walks down the runway in a Jamie Okuma design at the 2018 SWAIA Haute Couture Fashion Show. Photo by Jason Ordaz.

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AUG. 18

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A woman with dark hair pulled back, wearing a high-collared, long-sleeved dress with wide, horizontal stripes in red, yellow, blue, and white. The dress has a wide, flowing skirt. She is standing in a field of dry grass with hills in the background under a clear sky.

The Fashion Issue

1st Edition

FROM HISTORIC TO
CONTEMPORARY, OUR
COMPREHENSIVE GUIDE
EXPLORES THE WORLD
OF NATIVE FASHION

Nizhoni Wolfe models a dress by Jamie Okuma. Photo by Cameron Linton.

51

Wearable Art

A LOOK AT
THE NAVAJO
PONCHO SERAPE
FROM ITS EARLY
BEGINNINGS
THROUGH TODAY.

By
Susan Sorg

When does clothing go from something put on without thinking, everyday part-of-your-life clothing, to becoming something artistic, as in “wearable art”? And, it has a rich history. For those who deal in it or collect it, the answer is easy: something created by a Navajo weaver.

Take the poncho, for example. No, not one of those waterproof ones you see at an outdoor sporting event or even the ones some of us who came of age during the late '60s wore along with our bell-bottomed jeans. Ponchos have been around for centuries and are believed to have originated in South America along the Andes. Spanish conquistadores most likely were the first Europeans to see them on this side of the Atlantic and took them back home. The style also migrated north into Mexico, then further north into what's now the American Southwest.

Scholars generally agree Navajo weaving was likely established in 1650, but wasn't well known until around 1800. The “classic” phase is from 1800 to 1865 while “late classic” picks up in 1865 and continues until 1880. It's during the classic period when Navajo weaving was becoming more prominent, not just among different tribes, but also among U.S. soldiers, traders, cowboys and other adventurous souls heading west. A poncho created by a Navajo weaver was considered a high-end status symbol.

“A poncho was as expensive as a house back then. It would take a couple years to make,” says Jeff Voracek, owner of Red Mesa Gallery in Penryn, California.

“\$50 to \$100 was what it cost you to get a good blanket,” he adds. “And a poncho would certainly be on

the high side of that. It was for the person who could afford it.”

Joyce Begay-Foss, outreach director for the Museum of Indian Arts and Culture in Santa Fe, New Mexico, agrees ponchos and other historic wearable items created by Navajo weavers were of high quality.

“Ponchos were made for people as a high trade item. Sometimes those in the military, people who served in the infantries, traded for them,” she says, adding other weavings, such as chief blankets, were also highly thought of and sought after.

Two examples of high-quality ponchos from the classic/late classic periods are now thousands of miles apart. One is in Philadelphia, in the University of Pennsylvania Museum of Anthropology and Archeology. Experts believe it was woven in approximately 1850 using handspun wool yarn of white and dark blue, dyed in indigo, as well as bayetta (raveled worsted), which gets its deep red from cochineal. The zigzag design is often referred to as a snake pattern.

According to William Wierzbowski who is with the museum, the poncho was donated decades ago. “It was gifted to us in 1976 by Ted Newbold, a Philadelphian who was involved in arts and culture,” Wierzbowski writes. “It was part of his first wife's family summer





A historic poncho serape.
Courtesy Nizhoni Ranch Gallery.



A historic poncho serape. Courtesy Nizhoni Ranch Gallery.



Navajo serape, ca. 1850, wool, dye and cochineal dye. Gift of Theodore Newbold, 1976. Courtesy of the Penn Museum, image #150471, object 76-23-1.

cottage décor in northern Michigan, but I recall him telling me that they had no idea how her family acquired it.”

Meanwhile, back in the Southwest another poncho resurfaced only a few years ago, this time in New Mexico. It passed down through a family in Albuquerque and was brought to the attention of Steve Getzwiller, collector and owner of Nizhoni Ranch Gallery in Sonoita, Arizona. “A friend of mine found it and I was lucky enough to buy it,” he explains.

“It’s in absolutely mint condition,” he continues. “And it’s got the same snake pattern as the one in the Philadelphia museum has.” Getzwiller firmly believes his poncho, which he thinks was made in the mid-1860s, came from the same weaver. Others, who have seen only photos of Getzwiller’s weaving, say the similarities are strong, and it could certainly be from the same weaving family.

Voracek has handled it and says similarities of the two pieces are not by accident. “When you’re that good

of a weaver, you wouldn’t be copying anybody else,” he says. “It’s very similar, it’s not a copy whatsoever, and it’s unique. I would call it the fingerprint of the prior weaver.”

Voracek also believes Getzwiller’s poncho could have been made later, more like early 1870s, citing the deep purple used in the piece instead of indigo blue, saying it was a new color for Navajo weavers. “When they got packet dyes, they went wild with them. And packet dyes are there in the 1870s. So in this blanket that Steve has, it’s got purple bayetta in it, a really fine diameter purple bayetta.” And, Voracek says he has not seen purple in any other weaving like this.

The classic and late classic periods were ripe with other variations of “wearable art,” with dazzling blankets made to be worn with pride. Instead of the Spanish name sarapes, Begay-Foss prefers to call them “shoulder blankets.” These pieces are woven vertically, and created in many, many sizes.

“They have a very fine warp and weft count,” she says. “The piece is so tightly woven, they’re known for



Historic serape with Spider Woman hole,
57 x 75½". Courtesy Nizhoni Ranch Gallery.

warmth and nearly waterproof." That also added to their durability and value. Who wouldn't want something that kept you warm and dry through the often harsh and changeable seasons in the higher altitudes of northern New Mexico and Arizona?

"It's warm. You can sleep with it, you can walk with it, and you can do anything with it on. It was like that," says master weaver Kathy Marianito. "This was different yarn, thicker yarn, and it makes it a thicker blanket and poncho, and things like that."

"One thing to remember," says Begay-Foss, "this was during the period of the Long Walk, when the government marched the Navajos out, in 1863, and then when they came back in 1868. This was within that time frame. We have these master pieces of weaving...that's what sustained our people, with these amazing woven pieces."

The Navajos were literally herded off their lands, walking hundreds of miles to Bosque Redondo in New Mexico. It was a horrific time

for them but one in which their culture grew stronger with resolve and ingenuity. The weaving continued, with an assortment of materials such as commercial yarn, which weavers got from the government. They also had bayetta, which is usually commercial cloth and often times flannel which was then unraveled. While bayetta came in virtually every color it was often times red when they got it, or else dyed red with cochineal.

Whatever the material, Navajo pieces made during the classic and late classic years were quite simply stunning. These are the years leading up to the Long Walk, followed by the time at Bosque, and afterwards when weaving of ponchos and wearable blankets increased. A perfect example are chief's blankets, as praised by scholar Joe Ben Wheat in a 1976 article, when he called it "one of the finest achievements in Navajo weaving." Simple, and yet made with the best materials to be found by the best weavers, these were expensive and considered a status symbol to own.

"They were woven for people of prominence, chief's blankets," says Begay-Foss, who also points out the irony of the name for this type of wearing blanket. "We don't have chiefs...we have leaders, Nataaniis."

One of those early leaders, Manuelito and his wife Juanita, who was a master weaver in her own right, helped in the negotiations to end the time of the Diné, the Navajo people at Bosque. In 1868, the Navajos finally returned to their native lands, becoming one of the few tribes to achieve that. However, this painful exile with the Long Walk remains seared in their history.

It was during this time another type of "wearable art" came to be, and those are blankets, serapes, with a "Spider Woman hole." Spider Woman is one of the primary deities in the Navajo culture. Legends say it was she who taught the Navajos to weave, and in some of the older blankets in the 19th century, a small slit was left, a hole like in the center of a spider web, to acknowledge what Spider Woman did for the people. Others say the small hole in the center of a blanket, like a serape, had another purpose.

"They used to peek through it, and hide behind and see soldiers when they were coming and what have you," says Getzwiller. "That's the story I've heard but that's more in the line with conjecture."

A Spider Woman hole is in the center of one weaving he's owned for decades. This serape defies the odds and rules when it comes to determining ages of historic Navajo textiles. Getzwiller says the colors used were

those only found at Bosque. And yet the design, with serrate prominent on the diagonal stripes, is thought to have originated much later.

Getzwiller says some of the weaving is done with three-ply Saxony yarn, again something usually found in Late Classic. There's also two shades of red, out of four-ply yarn, as Voracek discovered...and that's not all.

"When you have something with four-ply in it, that would typically be 1880s," Voracek says. "But he happens to have one that has two shades of four-ply and one's a red and one's more of a pinker red, and they've both been tested twice as cochineal...and cochineal stops in the 1870s."

Then there is the design, serrate, or knife edge, the diagonal stripes which come to a point and was usually seen in the 1870s or later. "There were pieces collected at Massacre Cave that had serrate on it," Voracek continues. "That was close to [the year] 1800, so we know they had the ability to do them...but most of the time they didn't."

Voracek also remembers a conversation he had with Getzwiller giving yet another element to the legends behind adding a Spider Woman hole to weavings.

"It's purported by Steve, from talking to relatives of Bosque survivors that it was something they incorporated if they have survived Bosque," Voracek says. "If they had went through Bosque, or during or right after, when you see the Spider Woman holes that was like a statement: 'I was there. I survived it.'"



Weaver Kathy Marianito with one of her chief's blankets.

Voracek also believes there to be far fewer weavings with Spider Woman holes than there are actual ponchos which have survived this long. Ironically, Navajo woven ponchos are starting to come back, and it's through the great-great-granddaughter of Manuelito and Juanita: Kathy Marianito, who says some of the designs were passed down to her.

"The design," she says, "I had to wait for it, and I don't want anyone to copy it."

"The silk wool blend piece that Kathy did, it's the first poncho serape to come off a Navajo loom in 100 years," says Getzwiller, taking about a poncho Marianito wove a few years ago with Spider Woman crosses on it.

Marianito, who says she gets many of her designs from her dreams, points out how anyone can get a jacket in a store. She explains, "They're machine made, even the way they color it now, and it's the yarn, machine yarn. They use our designs now, even the moccasins, paper towels, [have our] design on it."

But to weave something you wear? Now that brings joy, along with pride to the weaver. It is part of Marianito's DNA, her family tree going back to Juanita, much like designs of earlier weavings carried down into future ones which she still dreams of.

"That's the way I am," she says. "It makes me happy and makes me proud of myself. I love to do that... I don't know how to describe it any [other] way."

"That was my dream," she continues, "something that I'm going to make, and make it into a magazine, or something that I made to look at. Someday they're going to look at it, and then my grandkids are going to say 'This is my grandmother's. She made it like this' and they'll carry it on." «



A wool-silk blend poncho by Kathy Marianito with Spider Woman crosses in its design.

Counting Coup: Fashion and the Field Museum

APSÁALOOKE FASHION DESIGNER BETHANY YELLOWTAIL HAS A DEEP-ROOTED CONNECTION WITH HER HERITAGE.

BY NINA SANDERS



Jade Willoughby models a dress designed by Bethany Yellowtail. Photo by Anthony "Thosh" Collins. Courtesy B. Yellowtail.



From left:
Nina Sanders,
Field Museum
employee
Meredith
Whitfield, Bethany
Yellowtail and
business partner
Kim Meraz peer
into a drawer of
war shirts. Photo
by Adam Sings in
the Timber.

I am in Chicago, awaiting my Lyft to take me to meet up with Bethany Yellowtail. We are in the early stages of a collaborative project that entails an exhibition of historic and contemporary Native art at the world famous Field Museum. I can't help but feel a little elated; though Yellowtail is my

Apsáalooke sister and I see her a couple times a year, it is always a delight to spend time with her. She has a powerful, positive vibe that touches everyone around her; she moves people in beautiful ways. After a few minutes in her presence it is easy to understand why she is so successful. She will tell you it wasn't easy, and she attributes much of her strength and commitment to her close, loving bond with her family and friends. In spending time with her, one learns very quickly that Yellowtail is a passionate soul, a creative genius and marvelously generous in sharing all of her gifts. She makes it clear that she is in a partnership with her longtime friend and ally Kim Meraz, an equally brilliant and badass, sophisticated business woman.

Together, these two women have created a brand that not only exemplifies a high-level fashion and art brand, but also an ethically driven effort to do good things for Indigenous people. The both of us have come a long way from being little girls on the Crow reservation—we are now women and about to embark on a very important and serious venture that has the potential to positively influence people from all walks of life. I'm staring into my coffee cup now roused by the Lyft driver's honk. I climb in in nervous anticipation of our collaboration with the University of Chicago and the Field Museum.

Yellowtail is an agent of positive change, to say the least. At the young age of 30, she has already made quite

an impression, with an enormously successful fashion house and collective, appearances in *Vogue*, the MTV Video Music Awards and a feature on PBS' *Indie Lens Storycast* titled *AlterNATIVE*. All of this well-deserved attention is a result of her fabulously successful fashion house and Native art collective, B.Yellowtail.

The B.Yellowtail brand came onto the scene in 2015—a smart, sophisticated and sexy ready-to-wear line of apparel designed by Yellowtail herself. Now with 12 seasons and more than 70 designs under her belt, it's clear that the only direction for Yellowtail and her brand to go from here is up. Yellowtail comes from Apsáalooke and Cheyenne families, grew up on the Crow reservation in Wyola, Montana, attended the Fashion Institute of Design & Merchandising and worked for BCBGMAXAZRIA. She earned her chops quickly in the fashion industry by creatively and efficiently navigating the complex landscape, known to be brutal for young and emerging designers. However, despite the challenges Yellowtail completed her schooling and moved on to design her own line of apparel. Her life and heritage make her a natural in designing ready-to-wear clothing for the kind of people who appreciate the principles involved in creating distinctive fashion. In fact, many of the people who collect Yellowtail's pieces are art curators, celebrities,



“We cup the smoke to our heads and hearts, still reeling over the connections we made, the work we have ahead, and the blessed destiny of our Indigenous people.”

politicians, activists, doctors and lawyers. People with distinguished concentrations interested in cultivating a meaningful personal aesthetic, reflective of a refined taste in art, Indigenous matters and extraordinary fashion. It is known among her collectors that each and every one of Yellowtail's designs is a deeply passionate and prayerful creative effort, intended to inspire and educate the public about cultural designs and art, Indigenous communities and Native worldview.

Day two of our Chicago visit is in the Field Museum anthropology collection, where we are spending time with the historic Apsáalooke (Crow) material.

Yellowtail is seeking inspiration for her upcoming fashion collections and examining spaces for a film she is co-producing with Meraz. At dinner the night before, she talked about her vision for the year: the film, a massive Indigenous fashion show, more art, more community engagement, more everything. It seems that between

the both of us, the idea of “counting coup” and “chief up” is as real as it gets. We vibe hard in understanding that it is time for us to fully represent our people, empower women, give Native people a voice, and of course, look damn good while we are doing it.

The collection space is one of the most protected rooms of the Field Museum. There is lots of security, no phone service and every imaginable historic artifact known to mankind within arm's reach. Of course we (the Apsáalooke visitors), made sure we fasted, smudged, prayed and talked to our families before we entered the space, the way it is when we

Bethany Yellowtail with an Apsáalooke cradleboard. Photo by Nina Sanders.

Opposite page: Models Jade Willoughby and Martin Sensmeier in B. Yellowtail designs. Photo by Anthony “Thosh” Collins. Courtesy B. Yellowtail.

visit sacred things made by those who are no longer with us. We are greeted by the collections manager and her people, photographer Adam Sings in the Timber (another famous Apsáalooke) and several others. Everyone is over the moon about Yellowtail's visit, hoping she will breathe new life into some of the sleepy spaces dedicated to Native people. Every Native person that comes into contact with the Field brings the spirit of Indigenous innovation and agency, vital ingredients for a true revamp of the Native North American exhibition hall, a space that has been in stasis since the 1950s.

We begin our work by pulling war shirts, moccasins, belts, leggings and horse gear. The room is alive with laughter and tears; the ancestors are awakened by the sound of our language, laughter, touch and breath. Yellowtail is fully engaged. She is now in a space of quiet creative reflection and prayer. We gently linger over a perfect Apsáalooke war shirt; every bead is in place, the ermine looks as if it was tanned yesterday, the trade cloth is vivid and strong. I can't help but notice Yellowtail gazing lovingly at a swath of lavender beads attached to the shoulder of the war shirt. She comments on the rare use of the lavender

color, and that she'd spotted it on a cradleboard we'd spent time with earlier. I am thinking that perhaps the beads are like her, extraordinary, idiosyncratic and wonderfully vibrant. Much like Yellowtail, the lavender captures your attention and holds it, even when it is among many other spectacular brightly colored beads. The beads, like Yellowtail, compel you to reexamine your ideas of beauty, "tradition," and "the rules."

Later in the day, as we begin to wind down, we pull out a large incised parfleche luggage piece. The mass of hide is folded inward and tied together to contain various family belongings. The case is incredibly old, with a possible creation date from the late 18th century. The buffalo hide, though it is simple, was incised (or etched at the surface with various sharp tools) in a way that transformed the large utilitarian piece into a grand work of art. The case was so stunning that Yellowtail spent a great deal of time with it, opening and closing it, caressing it, speaking to it and photographing it—they are connected now. She explained to me later that the case reminded her of how incredibly talented and creative our people are. Even with limited material we still manage to make something spectacular and useful, and that gave her hope. We visited for some time about the parfleche case. In our exchange she shared that in making this connection with such a formidable article, she recognized the resilience and creativity



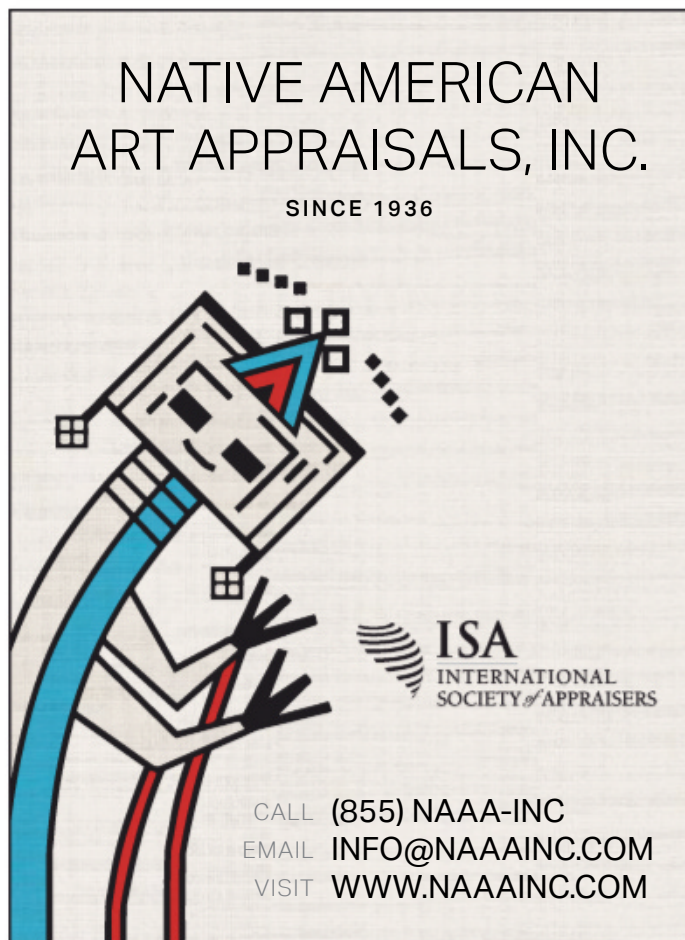
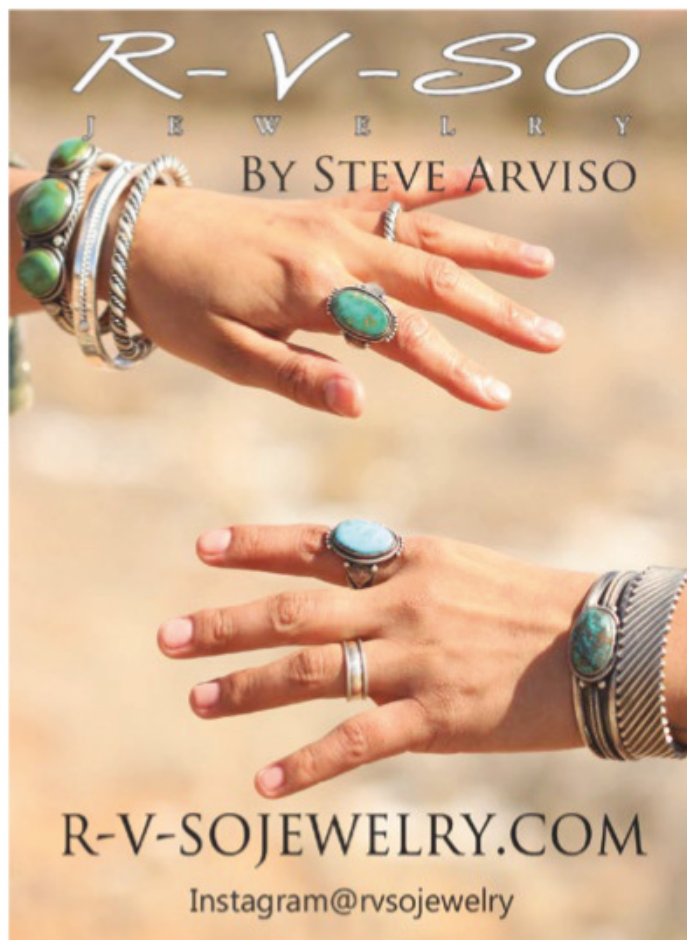


of the ancestors within herself. As the day comes to a close, we tell our ancestors we will see them again (there is no goodbye in the Apsáalooke language). With our imagination roused and our hearts a little heavy for leaving our ancestors behind, we take leave. We end the day by smudging off together in front of the massive neoclassical Grecian temple. We cup the smoke to our

heads and hearts, still reeling over the connections we made, the work we have ahead and the blessed destiny of our Indigenous people.

This is only chapter one—in March 2020 the Field Museum and the University of Chicago will open a grand exhibition of contemporary and historic art from the Apsáalooke and the Northern Plains. As one of the primary contributors, collaborators and curators, Yellowtail will bring the exhibition to a whole new level. We invite you to join us at the grand opening of the exhibition in Chicago, and as always, we invite you to join us for our annual Crow Fair celebration in Crow Agency, Montana, on the third weekend of August. Aho. «

A detail shot of the Apsáalooke war shirt with lavender beads. Photo by Nina Sanders.



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The Story of American Indian Fashion History

A BLENDING OF TIME, CULTURE
AND PLACE ARE WOVEN INTO
THE FIBERS OF AMERICAN INDIAN
FASHION HISTORY.

BY CRYSTAL G. HERMAN

1. Cherokee bandolier bag, ca. 1840, leather, wool, glass beads and silk, 8 x 31½ x 12". Denver Art Museum: Native Arts acquisition fund, 1971.406.
2. Probably Caddoan gorget with falcon and underwater panther design, conch shell, near Oenaville, Bell County, Texas, ca. 300-700, 6 x 1". National Museum of the American Indian.

American Indian fashion has thousands of years of history behind it. Each group Indigenous to what is now the continental United States of America has its own unique manner of clothing and decorating the body, as well as a unique story that describes the changes in these fashions over the course of that history. For most American Indian clothing, what is defined as the traditional period is the era in which the group first came into contact with Western fashion but before cross-pollination of fashion elements became common. This time period is often the mid-1800s for Western and Southwestern groups, mid-1700s for Southeastern groups, and late 1600s for Northeastern groups. Of course fashion trends do change, and all American Indians groups have a story of how the fashion in this “traditional” period came to be as well as how it has continued to grow and change up until the present day.

The study of Western fashion history is a common part of fashion and costume design programs in a modern university setting. Western fashion has been well documented and studied. Common techniques are employed showing it as a single continuous story of how fashions that were popular in ancient Greece slowly developed and responded to new materials, manufacturing techniques, and inspiration from trade with a growing global market, until today's mainstream Western fashion emerged. Most non-Western fashion, including American Indian fashion, tends to be studied in a very different manner, through a traditional rather than developmental lens. Unfortunately, American Indian fashion is often described in static terms. As is the case with most non-Western fashion, it is defined through a traditional lens, meaning that it is not recognized as capable of growth or change, but is instead consigned to the past.

Despite the way most fashion history textbooks depict American Indian fashion, the story of American Indian fashion history can be told from the same fluid developmental perspective as that of Western culture. Like every culture, American Indian groups grow

and change through a combination of internal and external factors. Internal factors such as individual ideas and innovations combined with external ones like the availability of new materials from trade and inspiration from other groups that they come in contact with create the ever changing story of fashion. The fashion history of the Five Southeastern Tribes illustrates this story extremely well.

What are now known as the Five Southeastern Tribes, were all related through a similar, if not common, Muskogean culture during the Mississippian era. Like the ancient Greeks, this great civilization provides us with a wealth of archeological information. This is the classical period to which one can repeatedly return to for inspiration. Unfortunately, while there is most assuredly a backstory from which the fashion of this period evolved, very little is known about it.

Muskogean civilization was not insular. Instead, there is clear archeological evidence of regular trade between the American Southeast and much of the rest of North and Central America. Many items of clothing and jewelry were made out of locally available materials such as textiles that were made from nettle and mulberry fibers, while other items such as pearls,

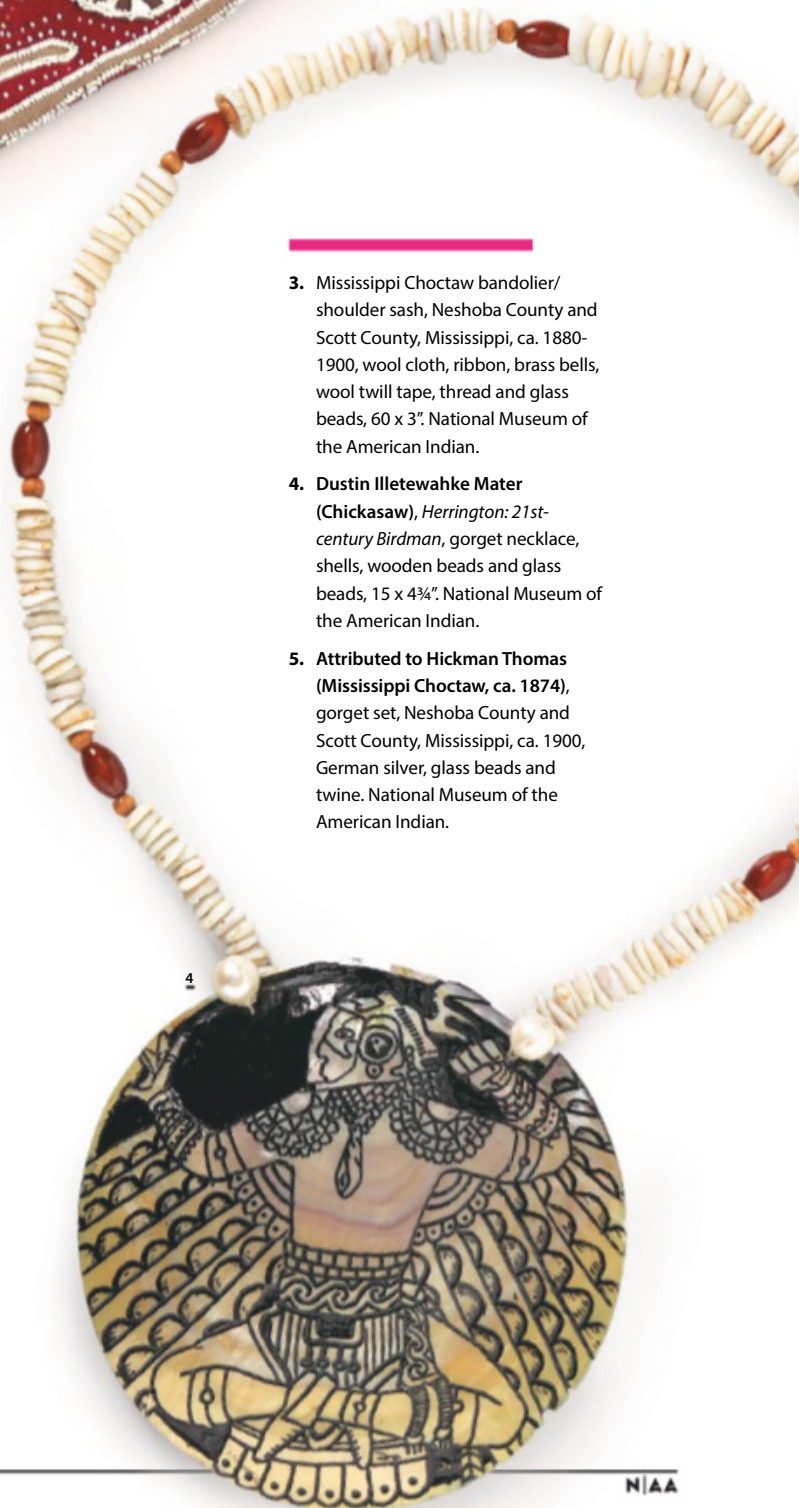




seashells and furs that were not of local origin were also used particularly in the fashions of high status individuals who were interred in mound sites. Many archeologists have even commented on the similarities between early Muskogean art styles and those from Central America. Just as the Mediterranean world encouraged the cross-pollination of materials, techniques and fashion aesthetics, the Gulf of Mexico encouraged such cross-pollination between Muskogean cultures and others on the American continent. Every time a new material, technique or group of people were encountered, these external factors became incorporated into fashion.

The Mississippian era in which Muskogean civilization flourished can be extremely hard to research in terms of fashion. Many of the artifacts from this era have not survived to the present day. There is also the lack of written sources of which to refer. This is one of the strongest reasons why studying American Indian fashion history as a fluid story is important. In many ways, it is like the study of linguistics. By understanding the external and historical factors which influenced the fashion up to the present day, we can control for and research the original archetype, much like the study of a dead language.

In the mid-1500s the Muskogean cultures came into contact with Europeans. Hernando de Soto's travels through the American Southeast are the first written



3. Mississippi Choctaw bandolier/ shoulder sash, Neshoba County and Scott County, Mississippi, ca. 1880-1900, wool cloth, ribbon, brass bells, wool twill tape, thread and glass beads, 60 x 3". National Museum of the American Indian.

4. Dustin Illetewahke Mater (Chickasaw), *Herrington: 21st-century Birdman*, gorget necklace, shells, wooden beads and glass beads, 15 x 4 3/4". National Museum of the American Indian.

5. Attributed to Hickman Thomas (Mississippi Choctaw, ca. 1874), gorget set, Neshoba County and Scott County, Mississippi, ca. 1900, German silver, glass beads and twine. National Museum of the American Indian.

accounts of American Indian fashion. In these records we find corroboration for the archeological evidence of the use of textiles and shell work as major fashion elements. While these European texts are no doubt biased they are a huge help in terms of defining elements of American Indian fashion which were prevalent before the incorporation of European materials, techniques and aesthetics.

As with any culture, as new materials became available those materials became the source of inspiration and were incorporated into that culture's fashion. In the case of the Five Southeastern Tribes this frequently happened through the use of trade goods. Some of the most notable early examples are the beads, silver and European textiles. In each case, these goods served as time- and labor-saving devices. Beads were a faster and easier mode of decoration compared to quillwork, silver proved more malleable than shell, and loomed woven textiles were much faster to produce than those made by other methods. While we see this process of the incorporation⁵ of new goods made available through trade in every culture's fashion, this process can either augment the more traditional materials and methods or it can replace them. Unfortunately, in the case of Southeastern American Indian fashion throughout the 1600s and 1700s this was a process of replacement. The older methods of quillwork, shell carving and hand-made textiles quickly became a lost art.

Nevertheless, the Five Southeastern Tribes retained their own unique fashion trajectory by incorporating these new methods and materials in a manner which was quite different from the way that they were used in European culture. Beadwork, even when made with European-sourced glass beads, is quite distinct from European beadwork examples. Jewelry, belts and embellishments using this kind of beadwork may have been made from trade goods, but they retain the same patterns, colors and motifs of earlier examples of American Indian quillwork. In a similar way, silver replaces shell gorgets and other jewelry pieces that were made from shell or bone while retaining the same imagery as well as practical and symbolic functions.

Textiles such as fabric yardage, calico and ribbon resulted in a more substantive change. While Native textiles were woven as piece goods, which were meant



to be wrapped or draped around the body, European textiles were created in terms of yardage that was meant to be cut and sewn. This meant that it was not just the material that changed, but the entire garment production process. Garments could be made by cutting the fabric into either simple or complex shapes, based on the garment's function and the tastes of the wearer. Cutting and sewing garments resulted in the creation of excess scraps of fabric, an event that was new to American Indian garment production. Innovations such as the Cherokee tear-dress adapted to this by creating a garment that was predicated on squares and rectangles, which radically reduced the amount of excess scraps. Seminole fashion, by contrast, centered on the intentional use of scrap fabric with the creation of quilt work garments. For other Southeastern Tribes such as the Choctaw and Chickasaw, calico and ribbon became the foundations of modern day regalia. In every case these trade goods were used to create something that, while made with European goods, were completely unique and tribal specific.



Tyra Shackleford
(Chickasaw), *The Lady*, soy silk
yarn and commercial dyes,
160 x 108". Courtesy the
Eiteljorg Museum of American
Indians and Western Art,
Indianapolis

Fast-forward to today's American Indian fashion and we see a continuation of the story of Muskogean fashion history. As in every period to date, we see American Indian fashion both influence and be influenced by the cultures with which it interacts. It continually incorporates materials, techniques and aesthetics from other cultures, adapting them in its own unique way into the garments of today. And this is not the only similarity that we see between American Indian fashion history and Western fashion history. Just as Western fashion continually revives and revisits the classical sources of its culture from Greek and Celtic roots, Southeastern American Indian fashion revives and revisits its classical source

of inspiration from the Muskogean Empire. With the modern push towards the revival and incorporation of quillwork, shell carving and Native textiles we are moving into a period in fashion history which can best be described as neo-Muskogean.

We can only wait and see what the next chapter in the story of American Indian fashion history holds. But some things are certain—American Indian fashion has always been growing and changing as a result of both internal and external pressures and will continue to do so. It is not static but instead will perpetually influence and be influenced by global fashion trends. And most importantly it will always have its unique classical roots to build upon and draw inspiration from. «

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WHO'S WHO 24

IN NATIVE FASHION

For generations upon generations, Indigenous peoples have passed down time-honored artistic traditions, ensuring that their creative legacy lives on. From the earliest tribes to the late Lloyd Kiva New, Native artists, visionaries, creatives and designers have left their mark on the world. These 24 fashion designers carry on the legacy of those before them, bringing the past and the present far into the future.



PHOTO BY ERIC EBROLE



1. Catherine Blackburn

Born in Patuanak in the province of Saskatchewan, Canada, beadwork designer Catherine Blackburn is of Dene and European ancestry and is a member of the English River First Nation. She is a multidisciplinary artist and jeweler whose common themes are often prompted by personal narratives to explore the complexities of memory, history and identity. Her work has been shown in notable national group exhibitions, including the renowned *Bonavista Biennale 2017* and, most recently, *My Sister: The Contemporary Indigenous Art Biennial 2018* in Montreal, Quebec. Her latest body of work, *New Age Warriors*, has garnered her both provincial and national attention as a touring art exhibition along with its inclusion in Indigenous Fashion Week Toronto 2018 and Otahpiaaki Fashion Week 2018.

HOW TO SHOP: www.catherineblackburn.com

**“Fashion is the past,
present and future.
Indigenous fashion
is identity, land
and culture—it is a
movement.”**



2. Sage Paul

Sage Paul is an urban Denesuliné tskwe based in Toronto, Canada, and a member of English River First Nation. As an artist and designer, she is a recognized leader of Indigenous fashion, craft and textiles. She is also a founding collective member and artistic director of Indigenous Fashion Week Toronto. Paul's work centers around family, sovereignty and resistance for balance. Her art and design practice is conceptual, showcasing garments and crafts in narrative-based fashion presentations. She executes conceptual designs with unique and resourceful craftsmanship. Having created work for stage, screen, print and exhibition, Paul has a strong understanding for how she and her audiences interact with and feel fashion. Currently, she sits on the Ryerson School of Fashion advisory board and on the board of directors for Red Pepper Spectacle Arts. She is also a part-time professor at George Brown College, teaching the contemporary Indigenous design course she created.

HOW TO SHOP: www.sagepaul.com

3. Curtis Oland ▼

London-based fashion designer Curtis Oland utilizes raw and organic materials in his work, evoking a connection to land and heritage. Originating from the Okanagan Valley of the Canadian Far West, Oland draws on his experiences as an Indigenous Lil'Wat, and accredits his "supernatural homeland" and ongoing collaborations with other Indigenous artists as the driving forces behind his work. In 2017, he won the Emerging Menswear Designer Award at Toronto Men's Fashion Week (Spring/Summer), and continues to present his collections in both Canada and the UK.

HOW TO SHOP: www.curtisoland.com



PHOTO BY JAMES SCHIEBRL

5. Orlando Dugi ▼

Orlando Dugi is a Santa Fe-based fashion house, designing timeless yet contemporary elegance for the modern woman. Dugi meticulously threads the past with the present and uses luxurious fabrics, textures, embellishments and just the right touch of extravagance in his garments. His work is both inspired by and handcrafted from tradition rooted in his Diné heritage.

HOW TO SHOP:

www.orlandodugi.com



4. Korina Emmerich ▲

Korina Emmerich built her brand, EMME, on the backbone of expression, art and culture, drawing from her musical, fine arts and Native American background. Born and raised in Oregon, Emmerich developed her brand in Brooklyn, New York, and cultivated a loyal following and successful path as a contemporary fashion designer. She competed in *Project Runway* season 13 and later debuted her Spring/Summer 2015 collection at Mercedes-Benz Fashion Week in New York. Emmerich was also a featured designer at Vancouver Indigenous Fashion Week 2017. She continues to develop her work to reflect sustainability and responsibility in an ever-changing fashion world.

HOW TO SHOP: www.emmerichny.com



PHOTO BY TRES JAMES, MODEL: GABRIELLA YOSFOVA



PHOTO BY JAMES ALMANZA, COURTESY PHOENIX FASHION WEEK

7. Dorothy Grant ▼

Just as Coco Chanel transformed the way women thought about themselves in clothing, so did Dorothy Grant for Indigenous women by marrying Haida art with otherwise classically designed clothing. In 1981, Grant trained with her grandmother Florence Edenshaw Davidson to weave spruce root hats and basketry, while making regalia for Haida dance groups. It wasn't long before she gained an international following, and from the '80s to now, Grant has paved the way for other Native American fashion designers. In 2015, she was granted the Order of Canada in recognition of her contributions to the Canadian fashion industry and for her mentorship of youth. Grant continues to work on three fashion labels in her studio in Tsawwassen, British Columbia, embodying the Haida word "yaagudaang" in her work, which translates to "having a sense of self respect and pride."

HOW TO SHOP: www.dorothygrant.com



PHOTO BY JAMES ALMANZA

6. Loren Aragon ▼

At an early age Loren Aragon—the CEO and designer behind ACONAV—was introduced to the arts. This, combined with his upbringing in Acoma Pueblo, New Mexico, helped him maintain a connection to the Acoma culture throughout his academic and professional career as a mechanical engineer. Thanks to his background in both art and engineering, Aragon was able to discover a new avenue to express his artistic talents while preserving culture through fashion design. Since its inception, ACONAV has become a leading Native fashion brand that celebrates the strength and empowerment of women worldwide. Today, the culturally fueled designs of Aragon continue to gain recognition, creating awareness for the growing popularity of Native fashion.

HOW TO SHOP: www.aconav.com



8. Marisa Mike

Self-taught Navajo designer Marisa Mike's fashion brand is steeped with heritage. Upon completion of the fashion marketing program at The Art Institute of Phoenix in 2013, she noticed a niche market left unserved and, after returning to her homeland, her journey officially began. In 2016, Mike entered as an Emerging Designer in Phoenix Fashion Week's Designer Bootcamp and was selected among 10 others. While she did not win Phoenix Fashion Week's "Designer of the Year," she did earn the title of "Best Emerging Fashion Designer 2017" in *Arizona Foothills Magazine's* Best of Our Valley awards. Her most recent collection is based on the four worlds of Navajo creation stories, set into four mini collections: Jet Collection, Red Earth Collection, Water Monster Collection and Abalone Collection.

HOW TO SHOP: Instagram: @marisamike



10. Patricia Michaels

You might recognize Taos Pueblo designer Patricia Michaels from season 11 of *Project Runway*. The international designer—known for her one-of-a-kind, often times organic and always haute couture designs—takes inspiration from her upbringing in Santa Fe, New Mexico, incorporating the culture, landscape and art of her hometown into her overall design aesthetic. Just one of her many accolades, Michaels is also a Smithsonian National Museum of the American Indian Award honoree for Arts & Design.

HOW TO SHOP:

www.pmwaterylilyfashion.com



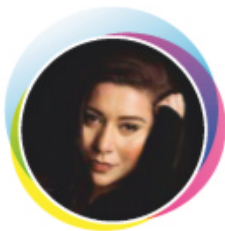
9. David Naranjo

Growing up in the pueblos of Santa Clara, San Juan and Cochiti has had a lasting impact on David Naranjo, who currently resides in Albuquerque, New Mexico. A recent graduate from the Institute of American Indian Arts and owner of Khohay Apparel, Naranjo combines traditional Puebloan aesthetics with modern forms and concepts to create unique Southwestern art, apparel and athletic gear. His work has been shown at the Museum of Contemporary Native Arts, Singular Couture Gallery and Farahnheight Fine Art Gallery.

HOW TO SHOP: khohayapparel.com



PHOTO BY KITT LEANEN, MODEL: JUANITA CHRISTINE



11. Bethany Yellowtail

Bethany Yellowtail started her fashion career at BCBGMAXAZRIA, moving on to become a lead pattern maker for several private label companies before launching her own brand. Since founding B.YELLOWTAIL with her business partner Kim Meraz in 2015, Yellowtail has become one of the most popular contemporary Indigenous designers of today. In addition to B.YELLOWTAIL, the designer and CEO uses THE COLLECTIVE, an extension of the B.YELLOWTAIL brand, as a platform to support other talented Native American designers, artists and entrepreneurs. In line with her brand's mission, Yellowtail serves as an arbiter of authenticity, empowering her people through both design and representation.

HOW TO SHOP: www.byellowtail.com



12. Virgil Ortiz

For Virgil Ortiz, the segue from pottery to fashion design was inevitable. The Pueblo artist is known for his Cochiti pottery, which uses geometric and traditional designs that are bold yet simple. In his teenage years, Ortiz started sketching fabric prints, and his pottery designs naturally came though by lending themselves onto garments. He continued to tweak and enhance his pottery designs, knowing they would be distributed on a larger scale, thus reaching an entirely new audience in the fashion world. Ever since Ortiz first started making pottery as a child, he's consistently worked an elegant, stylized turkey-track "X" into both his pottery and his fashion designs. He regards the symbol, which takes on a dual meaning, as his personal hallmark. In the Cochiti culture, turkeys are noted for moving around so energetically and unpredictably that they're almost impossible to nab. This serves as a reminder to Ortiz to keep everyone guessing about his next designs and to continue creating work that is both surprising and groundbreaking.

HOW TO SHOP: www.virgilortiz.com

PHOTO COURTESY VIRGIL ORTIZ



PHOTO BY KATHERINE KINGSTON PHOTOGRAPHY

13. Derek Jagodzinsky ▲

Based out of Edmonton in Alberta, Canada, Derek Jagodzinsky, founder of LUX Ready-to-Wear, designs sophisticated, sleek and polished garments for the modern women and men of today. The designer, who draws creative inspiration and largely derives his values from his Indigenous heritage, embraces only the highest standards of quality and craftsmanship. While obtaining his master's in industrial design from the University of Alberta, he researched how perceptions about Aboriginal culture can be positively impacted and redefined through design in a modern way—something he utilizes every day in his work as a designer. Jagodzinsky has been featured in the touring *Native Fashion Now* exhibit and book by the same name. His collaboration with visual artist Aaron Paquette is an upcoming permanent exhibit in the Royal Alberta Museum.

HOW TO SHOP: www.luxxreadytowear.com

14. Randy L. Barton ▶

Known in both the art and music spheres by everyone from underground kids to high-profile artists, Barton is making waves as an up-and-coming tastemaker and fashion designer. His brand, RLB, is deeply rooted in the original elements of hip-hop artistry and current styles of hypebeast subculture. Barton's creative process involves sourcing ready-made materials and deconstructing them into individual embellished pieces, then retailoring the scraps to create avant-garde wearable art pieces inspired by high fashion, streetwear and Navajo designs.

HOW TO SHOP:

www.randylbarton.com



15. Evan Ducharme ▼

Evan Ducharme is a Métis artist with Cree, Ojibwe and Saulteaux ancestral ties. He originates from the historic Métis community of St. Ambroise, Manitoba. His work explores Métis identity and its cultural iconography, with a particular focus on creating images of contemporary indigeneity, a reclamation of Indigenous sexualities and a commitment to environmentally conscious practices.

Ducharme is also a co-host of the biweekly *Fashion Hags* podcast. His work has been featured in *Discorder Magazine*, *National Geographic*, *FASHION Magazine* and *Vogue.com*. He currently lives and creates with gratitude on the ancestral, traditional and unceded territories of the Musqueam, Tsleil-Waututh and Squamish people in Vancouver, Canada.

HOW TO SHOP:

www.evanducharme.com



PHOTO BY JUSTIN DUCHARME

PHOTO BY CAMERON LINTON



16. Jamie Okuma ▲

Known for her impeccable beadwork, designer Jamie Okuma specializes in truly one-of-a-kind pieces that are hand-executed exclusively by the artist herself in each and every step of the creative process. Her work has been shown in Germany, Australia, France and many art institutions and museums throughout the U.S., including The Metropolitan Museum of Art in New York City. The designer is also featured in permanent collections found in the Minneapolis Institute of Art, The Nelson-Atkins Museum and the Smithsonian's National Museum of the American Indian in New York.

HOW TO SHOP: www.jokuma.com

PHOTO BY ROBERT I. MESA



17. Maya Stewart ▲

Handbag and accessories designer Maya Stewart has had her work featured in *Vogue*, *W Magazine*, *ELLE* and *Vanity Fair*. For the past 10 years, she's worked as a creative director and designer for several well-known luxury brands in New York City, London, Los Angeles and Japan. Stewart is an enrolled citizen of the Chickasaw Nation and is of Muscogee (Creek) and Choctaw descent. She finds continual inspiration from both the geometric lines of her Southeastern tribes, in addition to rock 'n' roll culture and style.

HOW TO SHOP: www.mayastewart.com

PHOTO BY SHUTTERFREAK, MODEL: ALEXANDRIA HOLIDAY



18. Jolonzo Guy-Goldtooth

A native to New Mexico, Jolonzo Guy-Goldtooth is of Diné (Navajo) descent from the Southwest region of the United States. Goldtooth is the creative fashion director of his line, JG-Indie. Inspired by growing up in an urban setting, his designs largely reflect the Native American urban lifestyle. A self-taught designer, Goldtooth pays tribute to the strong Navajo women and elders in his life for guiding him in a positive direction and influencing him to develop and achieve his creative dreams. Among his aspirations is to grow JG-Indie into an international brand, and he encourages other striving artists to do the same.

HOW TO SHOP: www.jg-indie.com



PHOTOGRAPHER & MUA:
HANNAH MANUELITO,
MODEL: MONIKA DAMRON



19. Jared Yazzie

Jared Yazzie is a 29-year-old Diné self-taught graphic designer and printmaker. Originally from Holbrook, Arizona, Yazzie started his clothing brand, OXDX Clothing, in 2009 from his dorm room at the University of Arizona. After leaving college, he started his journey as an artist selling graphic tees from the trunk of his car at powwows, art events and flea markets. After working in the screen printing business for three years, Yazzie decided to pursue his business full time. Since then, he's been featured in *Salon*, *Women's Wear Daily*, *CNN*, *The Wall Street Journal*, *Refinery 29*, *Huffington Post*, *Paper Mag* and *Colorlines*. His work has also been featured in the Smithsonian National Museum of the American Indian in New York City.

HOW TO SHOP: www.oxdxclothing.com

20. Norma Baker-Flying Horse

A little-known fact about Red Berry Woman: the line, created and owned by Norma Baker-Flying Horse, is named after the designer's given Native American name. As an enrolled member of the Hidatsa tribe of the Three Affiliated Tribes of North Dakota as well as a member of the Dakota Sioux and Assiniboine tribes, Baker-Flying Horse honors her tribe through her line, combining modern silhouettes with traditional Native American design work. Red Berry Woman has been seen on the red carpet on more than one occasion—activist Alice Brownnotter of the Standing Rock Nation wore one of Baker-Flying Horse's gowns during the 2018 Oscars and, most recently, Indigenous reporter Corinne Oestreich wore a Red Berry Woman gown to the 2019 Grammy Awards. This past February, Red Berry Woman helped kick off Paris Fashion Week 2019 as one of its opening runway shows.

HOW TO SHOP: www.redberrywoman.com



21. Christy Ruby

For Alaskan Christy Ruby (Tlingit Eagle from the Keet Gooshi Hit House, Killer Whale Dorsal Fin) ancestry plays an integral role in her work as a designer. Ruby's work is primarily made from sea otter fur, among other furs. For her tribe, fur symbolizes life or death—its value, she says, has not changed for thousands of years. Her people didn't just hunt, but strove for individual expression in the creation of beautiful clan art. It's with this sentiment in mind that Ruby carries on the traditions of her ancestors. In fact, it was her grandfather, a talented man from Klukwan who carved totem poles and toured the world as a Chilkat dancer, that taught her many of the skills her work is inspired by. Through her designs, Ruby expresses her appreciation of her heritage, keeping tradition alive and well.

HOW TO SHOP: www.crubydesigns.com



COLLECTION OF MUSEUM OF
INDIAN ARTS AND CULTURE,
SANTA FE, NM.



22. Teri Greeves

Teri Greeves (Kiowa) began beading as a child growing up in the Wind River Reservation in Wyoming. Since then, she has perfected her craft and is known best for her distinctive beaded shoes, which have garnered the attention of several museums, art fairs and even landed her a feature in PBS' *Craft in America*. Most of her designs deal with her tribe's living history, culture, society and daily life, through imagery from a particular dance or custom. Her hope is that the viewer of her work becomes, in some way, educated about the fact that Native people exist in the here and now, as opposed to being regarded as common caricatures and stereotypes. Currently, Greeves is co-curating an exhibition on Native American women's art with Jill Ahlberg Yohe at the Minneapolis Institute of Art, which is set to open to the public in June.

HOW TO SHOP:
www.terigreevesbeadwork.com



23. Tishna Marlowe

Dene Couture by Tishna Marlowe is a symbol of the traditional knowledge, preservation of culture, and concepts and protocols of her culture. Marlowe is a member of the Łutsël K'é Dene First Nation located near the Great Slave Lake, the second largest lake in the Northwest Territories of Canada. It's there that her deep rooted passion for her culture and beading molded Marlowe into the artist she is today. Taking inspiration from the Dene people, Marlowe incorporates fish scales, caribou antlers, furs and various discarded animal parts into truly one-of-a-kind gowns. For the designer, this is a way she honors her ancestors—practicing the traditional knowledge of her tribe, while creating wearable art for generations to come.

HOW TO SHOP: Instagram: @dene_couture_by_six_red_beads



PHOTO BY AMOS
SCOTT, H/MUA: KESKI
LALONDE, MODEL:
MARCY CASAWAY

SHOP NATIVE

Beyond Buckskin

shop.beyondbuckskin.com

THE COLLECTIVE

[www.byellowtail.com/collections/
the-collective](http://www.byellowtail.com/collections/the-collective)

Eighth Generation

eighthgeneration.com

She Native

www.shenative.com

Orenda Tribe

www.orendatribe.com



24. Sho Sho Esquiro

Learning to sew at a young age, Sho Sho Esquiro thrived growing up on Canada's North in the Yukon with an artist as her mother. Like mother, like daughter, Esquiro grew up to become a contemporary artist, using traditional techniques from her Kaska Dene, Cree and Scottish ancestors to create textiles that have been featured in museums throughout North America, including the traveling exhibition *Native Fashion Now*. The designer has also shown her work in runway shows around the world and recently presented her newest collection at the one and only Eiffel Tower in Paris, France, on March 1.

HOW TO SHOP: Instagram: @shoshoesquiro



PHOTO BY MATIKA WILBUR



Season's Greetings

FROM TRANSITIONAL PIECES TO SPRING STAPLES, KICK OFF THE SEASON WITH THESE FRESH PICKS.



1. Red Killer Whale Leggings by Trickster Company, \$80; www.trickstercompany.com 2. Purse by Glenda Bags, price available upon request; www.glendabags.com 3. Gold Crush 7 Neon Techwear Hoodie by RLB by Randy L Barton™, price available upon request; www.randylbarton.com 4. Backbone Cowl by Makwa Studio, \$92; www.makwestudio.com 5. Mohican Work Crew Jacket by Ginew, \$195; www.ginewusa.com 6. Beaded bag by Elias Not Afraid; [Instagram: @eliasnotafraid](https://www.instagram.com/eliasnotafraid) 7. Custom beaded hat by The Chief's Daughter, \$1200 CAD; chiefsdaughtercreations@gmail.com 8. Women's moccasins by White Otter Design Co., price available upon request; www.whiteotterdesignco.com 9. Beaded hat by Alayne Goodwill, price available upon request; alaynegoodwill@yahoo.ca 10. Intellectual Warrior t-shirt by Mavasta Honiyouti, \$25; www.mhonyouti.com 11. Native Womxn's Alliance Tee by NSRGNTS, \$35; www.nsrngnts.com 12. Medicine Dress Spring Pullover by House of Howes, \$42; www.houseofhowes.com 13. Together We Rise t-shirt by ODX, \$40; www.oxdxclothing.com 14. Truth Seeker Scoop Tee by Section 35, \$30; www.section35.com 15. Hat by Apache Hat Co., price available upon request; [@apachehatco](https://www.instagram.com/apachehatco) 16. Fire Walker children's moccasins by TPMOCS, price available upon request; www.tpmocs.com 17. Mini Tokyo American Alligator wristlet by Maya Stewart, price available upon request; www.mayastewart.com 18. Purse by C. Ruby Designs, price available upon request; www.crubydesigns.com 19. Hand painted denim jacket, price available upon request; www.feliciagabaldon.com

20 Questions with Phillip Bread

UP-AND-COMING
INDIGENOUS MODEL
PHILLIP BREAD
TALKS STYLE, SWAIA AND
HIS COMANCHE ROOTS.

- 1 Q: Where are you from originally?**
A: Oklahoma City, Oklahoma. I moved to Santa Fe about 12 years ago and I've been here ever since.
- 2 Q: How did you get "discovered" as a model?**
A: My mom knew Virgil Ortiz through the Santa Fe art community, so he asked her if it would be OK if I modeled for him. I was about 14 at the time.
- 3 Q: What is your favorite thing about modeling?**
A: I really like doing runway shows. It's exciting because you walk out and there are thousands of eyes looking at you, and then you go out and just do your thing. It's pretty hard not to light up and crack a smile.
- 4 Q: Did you always know you wanted to be a model?**
A: Not necessarily, but growing up I would have relatives tell me I should model and things like that. Since moving to Santa Fe, it just sort of fell into my lap and became what I do.
- 5 Q: So far, what has your favorite modeling job been in your career?**
A: It was right after the *Santa Fe Indian Market* fashion show in 2018. It wasn't necessarily a professional shoot, but a friend of mine and I went around town in our Cody Sanderson gear and the photos turned out really cool. It was a lot of fun.
- 6 Q: What's your family like?**
A: My family is very outgoing and very talented in what they do. We're definitely go-getters.
- 7 Q: How many siblings do you have?**
A: I have three siblings, all sisters.
- 8 Q: What role has your family played in your modeling career?**
A: Well, when I moved out here (Santa Fe), my mother entered me in the SWAIA Exhibitors/Native American Clothing Contest, which I modeled in. It was my first time modeling, and it really helped me get over my stage fright.
- 9 Q: Can you tell me about your role and involvement with the SWAIA Indian Market and fashion show?**
A: I first started as an intern in 2016. They basically had me running around doing all kinds of errands. The next year I was put on as an assistant. It was similar but more rigorous and more on the ground, right in the action type of work. The next year I helped to coordinate a lot of logistics and helped artists and people working get what they needed for the event to be successful. I remember one night, I got no sleep. I'm planning on working the event again this year. I'm always grateful for whatever role I get.
- 10 Q: How would you describe your personality?**
A: I'm optimistic about things, but when push comes to shove I'm pretty realistic.
- 11 Q: Can you describe your personal style?**
A: My personal style is very minimalistic, as were my ancestors. I guess a lot of that derives from them. It's very minimum and nothing extravagant.
- 12 Q: How does your Comanche, Kiowa and Blackfeet ancestry play into your personal style?**
A: Traditionally, we are very minimalistic and very utilitarian. We're the type to always be "on the go" and get things done. We're very straight to the point and I derive a lot of that from my ancestors—even in my look and how I present myself.
- 13 Q: Can you tell me more about any other Comanche traditions that you carry on?**
A: Absolutely. I keep the tradition of long hair alive. I do crafts a little bit. I make a little bit of weaponry, lances and everyday items.
- 14 Q: What are your other hobbies?**
A: I like crafting and making things. I dance here and there. I like to travel. I also pick up languages here and there. I'm currently trying to pick up my tribe's main language, Comanche.
- 15 Q: Why is it important to preserve the traditions of your ancestors?**
A: If we don't, we'll be just like everyone else. We risk losing our identity and everything that makes us Native. At that point, I don't know what we'd be.
- 16 Q: Who are your favorite fashion designers?**
A: Maya Stewart, Patricia Michaels and Cody Sanderson.
- 17 Q: What is your favorite article of clothing that you own?**
A: My favorite article of clothing would probably have to be my traditional war shirt. My mother made it for me for my graduation. I had to readjust it and re-sew it a bit, so it's like a little piece of both us is in there.
- 18 Q: What would you say are the biggest obstacles that Native models and Native fashion designers face?**
A: Getting exposure beyond the Indigenous fashion world.
- 19 Q: How has the fashion industry shifted for Native fashion designers, models, etc. in the past few years?**
A: It's definitely grown. I've seen a lot of work get out there. Even though there's not too much recognition from mainstream society, that's slowly starting to happen, which is what we need.
- 20 Q: Why is diversity important in the fashion world?**
A: Inclusivity helps out everyone in the long run. If everyone is the same and doing the same things, it's not inspiring to anyone. In a way, being inclusive puts us all on the same page. ■

The Secret Garden



Model Moná Bear wearing a dress, *Wild Berries II*, by PM Waterlily, Patricia Michaels' couture design company.

Opposite page: Moná Bear models a PM Waterlily couture design, *Fallen Flowers*.

PATRICIA MICHAELS' STUDIO AND FASHION
DESIGN ARE HER SANCTUARY.

WRITTEN & PHOTOGRAPHED BY ALICIA INEZ GUZMÁN



Patricia Michaels' studio is filled top to bottom with books, old photographs, fabric, tubs, boxes and a steamer she built herself from sheet metal. A whole table is covered in bits and pieces of this and that: copper wire, tape, feathers, a pair of scissors and beads. A long wall has a clothesline where a handful of pins hang and where she drapes fabrics to examine. Just past that are the racks of clothing, pushed to the far back near the industrial space's massive garage doors. From afar the racks appear dense—an indistinguishable secret garden of textiles. Once she leads me into the narrow byway between one rack and another, I can't help but feel engulfed by the jungle of fabric. "There isn't anything in my studio that isn't inspired by nature," she says as she points out examples of clothing made over several decades of sewing. Each has a story.



Taos Pueblo designer Patricia Michaels showing one of her creations.

There's the prom ensemble made from gold lamé for a friend in high school, a dress crafted as a child and trimmed with purple shells, a few examples of the ready-to-wear mini dresses inspired by her collaboration with Hotel Chaco, in Albuquerque, hand-felted jackets still in progress, a leather and horse hair cape, an example of a babydoll smock sewn with an experimental line of Lloyd Kiva New fabric and couture gowns that she swiftly unpacks from their carriers. Though she moved into the space less than a year ago,

the studio holds much of the creative evidence of a life lived making art.

It's messy and beautiful. Michaels, a winner of many prestigious awards and participant in *Project Runway* season 11 and *Project Runway All Stars*, owes part of the disorganization to a recent trip, from which she is still unpacking, and two floods (one in January, the other last summer) that completely upended the entire space, destroying \$70,000 worth of inventory and personal items, including signed books from artists,



Michaels demonstrates her process in her Santa Fe studio.

including T.C. Cannon and Agnes Martin. The flood is a like a dark shadow here, present if only in the damage it left behind. But there's no turning back now, she says, "The show must go on."

Michaels, who grew up on Santa Fe's Canyon Road, began sewing as a child, creating ceremonial dresses for herself from hand-me-downs, and tiny outfits, including a Pueblo manta, for her Barbies from scraps. "I even dyed their hair and skin brown," to look like

her relatives, championship dancers from Taos Pueblo. She entered a few of her designs into the science fair and, to her amazement, won an award for creativity, which was displayed at the local De Vargas Mall. A pet black widow kept around the same time taught her to be less concerned with creating designs that were symmetrical. The "black widow just did its own thing" she recalls, gesturing with her arms as if she's weaving imaginary strands in the air. By fourth grade, Michaels



Michaels hangs up a strip of white fabric with splashes of jet black.



A look inside the *Project Runway* designer's studio reveals her interests and inspirations.

learned to work with difficult fabrics, like silk. “Silk is endurance flowing, draping and conforming to the body,” she says. “It equals woman. It’s one of my favorite fabrics to work with.”

On a large work table, Michaels smooths out a luscious shock of white velvet fabric, punctuated with black drips. After a bit of observation, abstract heads, pelvises and legs take form from the amorphous shapes. The drips, she says, “are my ink drop people—the deaf, the blind, people who have autism and learning disabilities, including dyslexia.” She pauses and then continues with resolve, “I’m a severe dyslexic,” a disorder that made writing term papers in college at the Institute of American Indian Arts and then Art Institute of Chicago nearly impossible. Michaels says,

“I never finished my degree because of it. But I have so much other experience now, including living in Venice, Italy, for three years and at the Santa Fe Opera.”

The shapes are irregular splashes of jet on a perfectly white surface. One might say they’re imperfections or stains, but to Michaels, who hand painted each, “they represent all the different forms of thinking that are possible,” especially, she continues, “in a world of linear thinkers.” She walks me over to her sheet metal steamer, which is hooked up to a propane gas tank for heat, to demonstrate how she gets hand-painted fabrics like this one to become colorfast. There’s also a ready-to-wear long-slip dress made of Butterfly smooth crepe that features the ink drop people. It’s based on a digital version of one of Michaels’ original prints.



Ink-blotted fabric that Michaels fashioned into an A-line skirt.

Most of Michaels' oeuvre is similarly biographic—statements in design on her life. She talks a mile a minute about the past, and the present, and where they seem to come together in her creations. Some garments bring to mind memories, like the long walks into the mountains with her mom and aunts looking for wild berries. She pulls a crimson-colored gown made with what looks like petals of silk organza from the rack, replete with a fairylike wrap covered in hand-felted pompoms. "They're wild berries," she says holding up the delicate layers and laughing. "This isn't stoic at all."

Another gray gown with black leather cuffs and dabs of inky black that run down the center recalls the myth of her own making about a "fallen flower geisha who sails away into the new world, lands here and leaves her fabrics." Nearby, a white skirt with striations the color of ash is called "*Eagle Women in Protective Flight Mode*." It's about a mother whose only path is to protect her children. A lot of my clothing is about protective layers," she emphasizes. Only recently did Michaels speak publicly about an experience of being kidnapped in Santa Fe and raped at age 13, one reason, she says, that protection has become so important to her practice.

I get the feeling that Michaels is always out to prove her mettle and to write her own narrative of Indigenous design, especially in an industry that is competitive, expensive to participate within, requires knowledge in many different sectors and one in which Native couture was once little recognized. And as much as she draws from history, personal and collective, she is also pushing against the narrative grain—using what she creates to speak back to those moments throughout her life when she faced outright racism, whether at school or traveling.

Michaels' goal, though, is to make work that showcases her pride for her Native culture without being pigeonholed as a designer, while also creating iconography that isn't taboo. "Being Native can mean so many things," she says. Her very visible role on *Project Runway* and participation in haute couture shows and museum exhibitions has ushered in a new era. Now an emerging group of Native designers are putting stunning and thoughtful Native designs and narratives on runways around the world.

"It's not just my voice here," she says. "When you're doing something real, it's your ancestors too. It's everyone." «

Future facing FASHION



TWO NATIVE DESIGNERS ARE USING CUTTING EDGE FABRICS AND TECHNOLOGIES TO EXPRESS THEIR FASHION-FORWARD VISIONS. **BY KAREN KRAMER**

What do Lady Gaga's 12-inch platform armadillo stilettos and a bird-shaped building have to do with two contemporary Native fashion designers? Turns out, a whole lot.

All artists can attest that inspiration can come from many sources. This is certainly true for fashion designers who are known to be especially voracious consumers of all things past, present and everything in between. And while it's true that Native fashion and design, like Native art, can include time-honored symbols, materials and content, it is also true that it doesn't have to. What makes their creations "Native" is the designers' cultural background regardless of how that is expressed in the physical form. Combined with their artistic agency and creative ambition, the sky's the limit, even when, or perhaps especially when, the end product is a laser-cut dress made of synthetic polymers.

Native fashion designers can push us to reconsider the relationship between man-made and machine-

made, and the relationship between the human body and the space around us, in addition to pushing our own notions of what Native fashion has to look like or "be" in order to be "authentic." As in the past, Native designers continue to create one-of-a-kind clothing and accessories, demonstrating remarkable craftsmanship, creativity and sensitivity to process, ideas and materials.

Fashion couturier and visionary Alexander McQueen (1969-2010) serves as equal parts muse and touchstone to up-and-coming designers Jontay (Kahmakoatayo) Kahm and Adrian Standing Elk Pinnecoose. McQueen is the mastermind behind several ensembles worn by Lady Gaga in her 2010 *Bad Romance* video, including her aforementioned wooden sculpted armadillo-like platform shoes. McQueen,

Jontay Kahm
(Plains Cree),
Contrast dress,
white vinyl and
dark blue acrylic.
Courtesy Jeff
Kahm.



Adrian Standing
Elk Pinnecoose
 (Navajo/Southern Ute), laser-cut leather adhered to corset with 3D-printed jewelry (silver leafed earrings) from *Transcendence* collection. Photograph by Jason Ordaz. Courtesy SWAIA.

Kahm and Pinnecoose share a flair for the dramatic, drawing on the powerful performative aspects of clothing and accoutrement. Inventiveness and a deep reverence for history are also common denominators of their work.

Kahm's timeline as a fashion designer starts in 2009, with the release of Lady Gaga's *Bad Romance*. Kahm (Plains Cree) was born in 1996 and grew up in North Battleford, a fairly rural prairie town in Saskatchewan, Canada. Raised by his maternal grandfather, Kahm kept busy making art in his formative years. But when Kahm heard *Bad Romance*, his world shifted on its axis. The song's electropop beats, with their jarring rhythms sung in an A minor key, were unlike anything he had heard before. Gaga's fantastical-sinister fashion in the video awakened Kahm's determination to be a part of the art world and not just design dresses like the ones she was wearing, but to also replicate that feeling of amazement and awe that he felt when he saw her clothing.

Over the course of his high school years, Kahm drew hundreds of sketches and began making his own designs for close friends. He taught himself how to measure, cut and use the sewing machine,

and by 2015, had created a 20-piece collection and started a one-year certificate program at Vancouver's Blanche Macdonald, Canada's No. 1 makeup, fashion and beauty school. While there, he immersed himself in the foundations of the fashion industry: patternmaking, garment construction and illustration. After graduating in 2016, he attended the Institute of American Indian Arts (IAIA) in Santa Fe, New Mexico, for three semesters (where his father, hard-edged abstract painter Jeff Kahm, is an associate professor of studio art). At IAIA, Kahm learned how to better present himself as an artist and was so obsessed with fashion design that it was bleeding into all that he did in his sculpture and paintings classes. While there, he completed an eight-week internship with Diné fashion designer Orlando Dugi who relayed, "[Jontay] is meticulous and hard-working. He worked on a dress during the entire eight weeks, cutting layers of tulle into tiny squares and hand stitching them. It was so time-consuming. He has passion and patience. He'll do well."

In fall 2018, Kahm transferred to Marist College's prestigious BFA fashion design program, and with guidance from Danyelle Means (Lakota), independent



Jontay Kahm (Plains Cree), *Nautilus* dress: PVC plastic and black vinyl; mask: seashells.
Image courtesy Blanche Macdonald.

curator and Native arts advocate, obtained a scholarship for the first year. Says Kahm, “I thank God for these amazing opportunities and accomplishments.” In addition to learning computer-aided technology for design and printing, Kahm is diving deeper into the design aesthetics and techniques of not only McQueen, but also designers like Christian Dior, John Galiano, Yves Saint Laurent, Iris van Herpen and Anthony Vaccarello. He watches their runway shows on repeat, paying special attention to how powerfully the music drives the experience and how fluidly the fabrics move. He cites McQueen’s last runway show, *Plato’s Atlantis* (spring/summer 2010), as being particularly influential: “How he fabricated the music, the stage, the models. The designs are meticulously created. I unfold the patterns [in my mind] and visualize how the designs are made...McQueen would make creatures and

put them on the runway...I can make these creature-women that would represent me as a designer with a different aesthetic that I don’t often see.”

Kahm’s designs come from a euphoric vision. When he’s in that realm of creativity, his ideas keep him up at night and he can’t sleep. Kahm loves manipulating synthetic leathers, vinyls and PVCs because they’re “mercurial and sculptural at the same time. Movement is very important.” Capturing that kinetic energy is innate to Kahm’s creative output—creating fluidity through form and repetition is one way he accomplishes this. From drape to pattern to fabrication, Kahm’s deep ocean blue organza *Water Gown* dress, 2016, spills forth like liquid, embellished at the waist with strips of undulating PVC plastic. Kahm sees his Plains Cree background manifest in his work in the form of replicating patterns and fabrics from nature, and mixing that with many additional elements to create his own new shapes, forms and lines. The movement of powwow regalia fringe and ribbons may make its way into a future collection.

For 10 years, Kahm has made beaded masks to accompany his dresses. They were Kahm’s dramatic-yet-practical solution for his friends who model his garments—by wearing masks, they felt more secure and less nervous. They’ve become part of his signature aesthetic; one was recently exhibited with two dresses at New York’s National Arts Club in February 2019. Kahm dreams of attending London’s Central Saint Martins next, and using archives at fashion houses as inspiration for his forthcoming ready-to-wear line for women and men, as well as haute couture clothing, handbags, scarves and a fragrance.

As with Kahm, Pinnecoosé (Navajo/Southern Ute, born 1987), has found fashion and design to be a productive pathway for self-expression, social performance and an articulation of his worldview. Pinnecoosé’s academic background includes a Master of Science degree in architecture from the University of New Mexico, where he studied computational ecologies. This is the study of advanced methods that inform the analysis and design of architectural and urban systems. Architecture and design is, in part, about how we engage with space and light around us. Pinnecoosé explains that he is able to translate that concept into his work, drawing people in, in much the same ways that people interact with building interiors and exteriors. Pinnecoosé cites neo-futurist architect

Santiago Calatrava's *Turning Torso* building in Sweden—the first twisted skyscraper—as a source of inspiration, as well as Calatrava's *Oculus* at One World Trade Center in New York, which follows the form of a bird landing in water. The late, trailblazing architect Zaha Hadid's ability to transform movement in space through materials, light, shadows and lines also inspire Pinnecoose. Architecture taught Pinnecoose how to analyze concepts from the ground up, and how to quantify his ideas into one cohesive expression. Considering how Pinnecoose's fashion ensembles and objects of personal adornment are sculptural, avant-garde blends of technology, form and function, he makes the leap from one discipline to the next seem a natural, even preordained path.

Pinnecoose entered his first garment into the clothing contest at the *Santa Fe Indian Market* about nine years ago. It was his first taste of the fashion world; he made a synthetic leather jacket, lined with satin in a highly saturated pop art cobalt blue. The jacket's silhouette and lines mimicked curvature of the body in ways he has since refined. Architecture school helped Pinnecoose develop his point of view as



Jontay Kahm (Plains Cree), *Water Gown* dress: organza; mask: glass.
Image courtesy Blanche Macdonald.



Jontay Kahm (Plains Cree), *Water Gown* dress: organza and PVC plastic; mask: glass.
Image courtesy Blanche Macdonald.

an artist and eventually generate the idea of a collection of fashion for SWAIA that came into being in the highly anticipated 2018 haute couture runway show.

Pinnecoose's work relies on design principles and knowledge particular to his Indigenous heritage—he references Navajo visual culture, narratives and values specifically—and applies them to a computer-generated design language. Pinnecoose's late mother Laverne Goldtooth was a silversmith and his great-grandmother Mary Werito was a weaver. He emulates their precision and geometric patterns of chevrons, diamonds, triangles, T-shapes and equal-armed crosses.

At its heart, says Pinnecoose, "my work really deals with the ideology of traditional Navajo textiles—their fundamental language comes into play in my work. You can see it in the geometry and how I'm able to translate that into one harmonious piece, using a contemporary form." Spider Woman is an important figure in Navajo cosmology. She taught Navajo to weave, and also to create beauty and harmony throughout one's mind, body, soul and life. Spider Woman plays into Pinnecoose's artwork as does the number four, a significant number in Navajo worldview, corresponding to the four worlds in Navajo creation, as well as the four seasons, four directions



and the four stages of growing up. “My work is really symmetrical. As people, we are drawn to symmetry and harmonious balance. All of my designs are split into four zones,” he says. Pinnecoos takes traditional Navajo textiles and textile history and applies them into a new dimension via computer-generated design. The outcome is a future-facing vision of clean, sharp aesthetics in laser-cut leather and 3D-printed acrylic resin forms.

Pinnecoos plans his work in series that have a three- to four-year incubation-to-completion process. This long lead time gives him space to analyze each new idea and build upon each series with intentionality. After researching the idea and its design extensively, he hand-draws images and adds layers of lines in a computer program. One piece of jewelry can take up to 28 hours to print in a 3D printer, depending on its size and how complicated the design is. Pinnecoos is pushing the idea of digital fabrication within traditional process, and how that can begin to open a new era of design for the next generation of artists. He says, “Technology is always leading into the next level, and I want to

be able to help people understand that there’s just as much process in digital fabrication as in traditional [jewelry making] processes....Just because my process is different does not make it not traditional. Because I’m still taking my culture, my identity, and I’m still merging that into my work as one.”

For Pinnecoos’s 2018 *Transcendence* collection at SWAIA’s *Indian Market Haute Couture Fashion Show*, he mixed four looks that involved 3D printing and laser-cut fabrics, a combination of ready-to-wear and avant-garde clothing and jewelry. The results were extraordinary. Created in a stark palette of black and white, Pinnecoos’s corsets and bodycon dresses were adorned with 3D printed leather with spiky tropical flowers and a gridlike diamond pattern that gesture toward chain mail, all catwalk-ready. The diamond overlay pulses on Pinnecoos’s black-on-white dress, and an arrow emerges from the center. Plans are afoot to participate again in SWAIA’s 2019 runway show. Pinnecoos wants to evolve his fashion into more of a flowy look, incorporating fluid movement into the garment. He is looking to introduce silicon as a material, as he is inspired to translate this movement

Left: **Adrian Standing Elk Pinnecoos** (Navajo/Southern Ute), dress, necklace and earrings from *Transcendence* collection, leather and polymer resin. Photograph by Jason Ordaz. Courtesy SWAIA.

Right: **Adrian Standing Elk Pinnecoos** (Navajo/Southern Ute), necklace, resin polymer, approx. 15 x 17". Photograph by Cody Lafferty.



Adrian Standing
Elk Pinnecoose
 (Navajo/Southern Ute), dress and jewelry from *Transcendence* collection, leather, cotton and polymer resin. Photograph by Jason Ordaz. Courtesy SWAIA.

and transparency within the garments, and take 3D-printed silicon and form it around the body. Eventually, he would like to introduce a line using green materials.

During the 2018 *Heard Museum Guild Indian Fair & Market*, Pinnecoose saw the *Iris van Herpen: Transforming Fashion* exhibition at the Phoenix Art Museum. Famous for her progressive creations that merge 3D printing with hand-hewn artisan skills, her creations drew Pinnecoose into her high tech couture, at once radical and experimental, wondrous and astonishing. She makes visible the metaphysical and taps many fields of science to create her collections. It's no surprise that Pinnecoose was taken by her work. McQueen's work also charms Pinnecoose, who calls his work "captivating and grounded." McQueen's clothing

was performative, kinetic and kinsthetic—harnessing movement by, for and about the body. This connects to Pinnecoose's point of view as a student of architecture and design practitioner—experiencing clothing, as in a building, can be an exercise in heightening the mind-body connection.

Through their beguiling work, Kahm and Pinnecoose pull us into their imaginative worlds, where fashion and adornment become a means for telling a story about space, place, energy and emotion. They are rising stars, brimming with exciting ideas that foretell the next chapter in contemporary Native fashion and design. «

Follow Jontay Kahm on Instagram at @underlining_desire and Adrian Standing Elk Pinnecoose at @asepdesigns.

FASHIONATIVE



Photographed by
TERRANCE CLIFFORD

Styled by
AMBER-DAWN BEAR ROBE

Clothing by **PILAR AGOYO,**
I AM ANISHINAABE and
SHY NATIVES

Models **ANGELICA**
PADILLA, JHANE MYERS
and **MADELINE LAMB**





PAINTING ON BACK WALL BY RICHARD BELL.



Into the Wild

Photographed by **CAMERON LINTON**

Clothing & Accessories by **JAMIE OKUMA**

Styled by **JAMIE OKUMA**

Makeup & Hair by **JAMIE OKUMA**

Models: **COREL TAYLOR** and **NIZHONI WOLFE**







Dress by
OXDX x Jamie Okuma





Dress by
Jamie Okuma,
jewelry by
Keri Ataumbi

1st

@kinsalehues

Say Cheese

In celebration of our first-ever Native fashion issue, we invited our readers to post their fiercest Native fashion moment. Here are our top 20 favorites.

2nd

@suzyhill_

3rd

@myellowhair

@zefren_m

The top three winners—chosen by the one and only Bethany Yellowtail—each received a very special prize for their fabulous Native fashion moments! In first place, @kinsalehues won a \$200 B.YELLOWTAIL gift card and a yearlong subscription to *Native American Art* magazine. Runners-up @suzyhill_ and @myellowhair also received a yearlong subscription to our magazine for their looks.



Transformative TEXTILES

As the original inhabitants of North America, Native Americans have been at the forefront of fashion for generations, using it not only as a means of self-expression, but as a survival tool for battling the elements and invaders, in addition to a way of furthering spiritual connection. This is why it is essential to preserve and respect traditional Native American clothing and accessories, as well as support contemporary Native American artists and fashion designers.

Vivian Delaporte, co-owner of Jack's Antique, puts it best when she says, "Any collector should examine their intention for acquiring Native American clothing or accessories. Many articles are used for sacred and/or ceremonial purposes. Collectors of such pieces are in the unique role of being their caretaker and should treat the items with respect."

While advice about collecting traditional Native American clothing varies, across the board, experts agree that quality and authenticity is key, and respecting items and treating them well is the only

way to ensure they live on for future generations to appreciate and learn from.

As for contemporary pieces, shopping Native—not merely Native-inspired—and supporting Native American artists, and the stores that support said artists, should be the go-to.

Throughout this special buyer's guide, we have spoken with some of the top dealers, stores and gallery owners to put together a comprehensive list of beautiful, unique and authentic Native American clothing and accessories available on the market. «

From an Expert: Thoughts on collecting



"When I started collecting over 40 years ago, I bought everything with a bead on it. Before long I had dozens of mediocre pieces that had little value and much regret for I had become an accumulator! Later, I learned the four rules of collecting: 1. Buy what you love. 2. Buy the best you can afford. 3. Buy from a trusted source that can help you build your collection and is willing to spend time teaching you. 4. Buy three books on the subject for every piece of beadwork and study. Follow these guidelines and you too can build a world class collection or just a few pieces that make your heart sing!"—Don Siegel, owner, Chipeta Trading Company



Chipeta Trading Company

During the fourth quarter of the 19th century, Native American bead workers had greater access to a wider variety of materials, concepts and bead colors. Designs were influenced by traditional arts, European styles, tribal intermarriage and items seen among others at various tribal gatherings. This pair of Eastern Sioux boys shorts are a great example of such elements and influences. With a fringed buckskin outer layer, edged in green trade cloth and accompanied by a muslin liner, these pants were most likely used by a young boy during special occasions. Much love, time and energy was spent using the smallest of bead colors and design palettes, accentuating floral and plant designs favored at the time.

(303) 807-1567 » www.chipetatrading.com



Bischoff's Gallery

As with any culture, Native American wedding dresses are used for that one very special occasion—the Native American wedding ceremony. Many times, these dresses will be used by more than one bride in any particular family. Sometimes, they are even passed down from generation to generation, truly making them a family heirloom. The wedding day is a very important and spiritual day to the Native American bride and groom, much like it is with any couple who is planning on getting married. The Cheyenne wedding dress pictured dates back to around the 1940s-1950s and is made from beaded deerskin.

3925 N. Brown Avenue » Scottsdale, AZ 85251 » (480) 946-6155
www.bischoffsgallery.com



Eighth Generation

Eighth Generation, which boasts a beautiful flagship store at Seattle's Pike Place Market, is the first Native-owned business to produce wool blankets. The company's business model is based on the principle of partnering with Native arts entrepreneurs to develop all of its products, including the "Tribute" wool blanket by Jared Yazzie (Diné). When creating this design, Yazzie began by studying the rug designs woven by his own grandmothers. This design process highlights the difference between what the company calls "Inspired Natives" and "Native-inspired," which is a term that is mostly used by larger companies to describe counterfeit Native art.

93 Pike Street » Seattle, WA 98101 » (206) 430-6233 » info@eighthgeneration.com
eighthgeneration.com



Cowboys and Indians Antiques

Pueblo mantas were usually presented as a pair to a Hopi bride, with one manta worn as a shawl during the wedding. The other manta would be carried in a reed luggage case, traditionally buried with the bride at her death. In this Pueblo manta, around 1900, the plain handwoven cloth—both the warp and weft—is made from one ply Native hand-spun cotton, and the embroidery is made from machine-spun, aniline dyed worsted wool. Plain white mantas were later embroidered at Hopi pueblos to be used for social dances, either as shawls or dresses. Sometimes, they were worn as a kilt by male dancers, with the top of the manta folded down and belted with a sash. These older weavings are difficult to find, but contemporary weavers are working to keep the tradition alive. Today, most are hand embroidered on commercial cloth.

4000 Central Avenue » Albuquerque, NM 87108
(505) 255-4054 » www.cowboysandindiansantiques.com



Jack's Antique

This Hopi tableta from the 1950s was once worn by a young maiden. Measuring 16½ by 14½ inches, it's made from plywood and decorated with bright, colored paint, feathers and a central Polik-Mana figure, also known as the "Butterfly Maiden" which is a kachina ("spirit being") in Hopi mythology. The item features a circle of corn husk in the center, used to thread the maiden's hair through to anchor the headdress. Additional security can be found using the leather straps and white string.

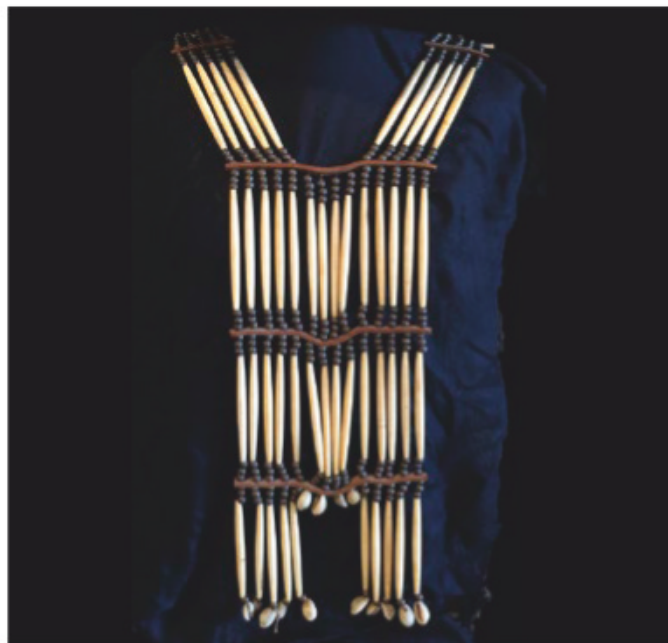
4650 North US Highway 89, Suite G14 » Flagstaff, AZ 86004
(928) 526-0696 » jack@jacksantique.com » www.jacksantique.com



Medicine Man Gallery

This weaving is a prime example of a late classic transitional blanket. The Navajo people would weave this type of blanket for self-use, trade and sale in the 1880s. The pictured blanket is primarily composed of plied yarn, as well as a small amount of early natural-dyed raveled bayeta. With trading posts entering Navajo Nation in 1878, the functionality of textiles created to be worn soon gave way to a more commercially-driven industry producing Navajo rugs.

6872 E. Sunrise Drive, Suite 130 » Tucson, AZ 85750 » (520) 722-7798
art@medicinemangallery.com » www.medicinemangallery.com



Sandbar Trading

Dating back to the 1800s, the breastplate was an integral part of the dress of Native Americans during this time. Primarily, breastplates were worn in battle. However, more often than not breastplates were also worn for their medicinal qualities and spiritual protection above physical protection. Breastplates were also considered to be both a fashion and social statement, as they were an indicator of wealth. The breastplate pictured here was made for a woman and measures 56 inches in length. It contains 96 bone hairpipe beads and is made of both leather and sinew.

414 S. Commerce » Wichita, KS 67202 » (316) 250-2354
www.sandbartrading.com



River Trading Post

In the early 1800s, Europeans arrived to territories occupied by Plains Indian tribes. Upon their arrival, the Plains people took a fancy to certain kinds of European clothing, including the vest. They began to make their own vests, designed in the European style but made with both traditional American Indian materials and European materials—including commercial fabric, hide, sinew or cotton thread and seed beads. The style took off and was popular from the 1880s through the early 1900s. Dating back to the early 1990s, this fully-beaded Sioux vest features teepee and star-point patterns in red, white and dark blue with yellow and green accents on a “Bodmer blue” field.

7033 E. Main Street, Suite 102 » Scottsdale, AZ 85251
 (480) 444-0001 » rivertradingpost.com



Nizhoni Ranch Gallery

Pictured is a women's shawl woven by Lucie Marianito. Spanning 2-feet-6-inches by 6-feet-6-inches, the shawl was created in the “second-phase Chief's Blanket” style and completed in the fall of 2017. It is made from Merino wool, which was blended with silk and dyed with natural indigo blue and cochineal dyes. This particular weaving was awarded 1st place and Best of Category in Wearable Art, as well as Best of Tribal Arts, at the Gallup Inter-Tribal Indian Ceremonial in 2018.

(520) 455-5020 » steve@navajorug.com
www.navajorug.com



Bonhams

In 1890, the Ghost Dance saw a resurgence among several Native American tribes spread across the western United States, spurred on by a religious movement started by a Paiute prophet named Wovoka. If Wovoka's code of ethics and the instructions for the Ghost Dance were properly followed, it was believed that God would bring the dead back to life and banish whites from Native lands. The present example dates the height of the Ghost Dance's renewed popularity, and features crows (the sacred bird of the Ghost Dance), a turtle (the Arapaho upholder of the earth), buffalo (which would return along with the dead), crescent moons and stars (representations of the Other World, the world of the dead). Seen here is a Ghost Dance shirt from the Southern Plains, circa 1890, from the L.D. "Brink" Brinkman Collection, acquired by the late owner at the Texas Art Gallery, Dallas, Texas, in 1983. The shirt is decorated with crows, a turtle, crescent moons and stars.

7601 W. Sunset Blvd » Los Angeles, CA 90046 » (323) 436-5430
www.bonhams.com



Territorial Indian Arts and Antiques

About 1900-1920, this Jemez Pueblo men's dance shirt is made from black woven wool and embroidered with Butterfly Clan symbols. The red and green Germantown wool piping indicates the garment dates back to the early 20th century. Now available at Territorial Indian Arts and Antiques in Scottsdale, Arizona, the dance shirt was "rescued" from a pawn shop many years ago, where it was in safekeeping for its owner, who never came back for the item.

7100 E. Main Street #3 » Scottsdale, AZ 85251 » (480) 945-5432
www.territorialindianarts.com



James Compton Gallery

This Navajo women's single dress panel, circa 1860, is a classic example of textiles used during this period. The pictured dress panel is made from natural brown and deep indigo blue, hand-spun wool. Lac/cochineal raveled bayeta was used for the red portion of the dress panel. During the 1860s, Navajo dresses like this one were made from two panels sewn together only at the sides, creating a complete dress. These types of garments were woven and worn with a sash tied at the waist to secure the garment.

8 Burro Alley » Santa Fe, NM 87501 » (505) 699-0323 » jamie@jamescomptongallery.com
www.jamescomptongallery.com

» GALLERY PREVIEWS

NATIVE AMERICAN ART

114

BRIGHT AS THE SUN

New works in clay by Anita Fields will be on view at King Galleries in Santa Fe.

118

FAMILY DYNASTY

An upcoming exhibition at Blue Rain Gallery showcases the works of four generations of women

122

CRAFTSMANSHIP

The evening event at Cowboys and Indians Antiques showcases handmade arts from three of the gallery's 2019 featured artists.

113

Makwesa Chimerica (Hopi),
cactus katsina, cottonwood,
gesso and mineral paints. On
view at Cowboys and Indians
Antiques.

Bright as the sun

ANITA FIELDS (Osage/Muscogee Creek)

SANTA FE, NM

Traditional Native pottery is generally made of clay coils, built up and modeled into traditional or innovative forms. Anita Fields (Osage/Muscogee Creek) uses coils and clay slabs to form dresses. *Standing in the Light*—made of clay, slips and gold luster glaze—is from her recent series *Native American Dresses*. She says: “The dresses convey my attitudes toward the strength of women and how Native peoples show remarkable resourcefulness and adaptability toward their environment. The clothing Indian women created shows great pride, dignity and hope in a culture facing insurmountable odds.”

The dress will be in her exhibition of recent clay work, *It's Not Always Black and White, Sometimes It's Gold*, at King Galleries in Santa Fe, New Mexico, May 25 through June 8.

As a girl, growing up in Oklahoma and Colorado, Fields learned and was





influenced by traditional Osage ribbon work, clothing and blankets and has since worked their patterns into her clay work. On her travels she collects small items and memories and incorporates them into stamps, which she uses to mark the clay and embellish her work. *What My Heart Knows*, for instance, bears the marks of stamps—memories permanently stored in her heart.

Fields attended the Institute of American Indian Arts in Santa Fe from 1972 to 1974 initially to study painting but she fell in love with clay.

She says, “As an artist I seek to clarify the elusive, intangible moments in truth, time and place. My work is a response to the powerful mysteries found within the earth and the uncertainties of the physical world.

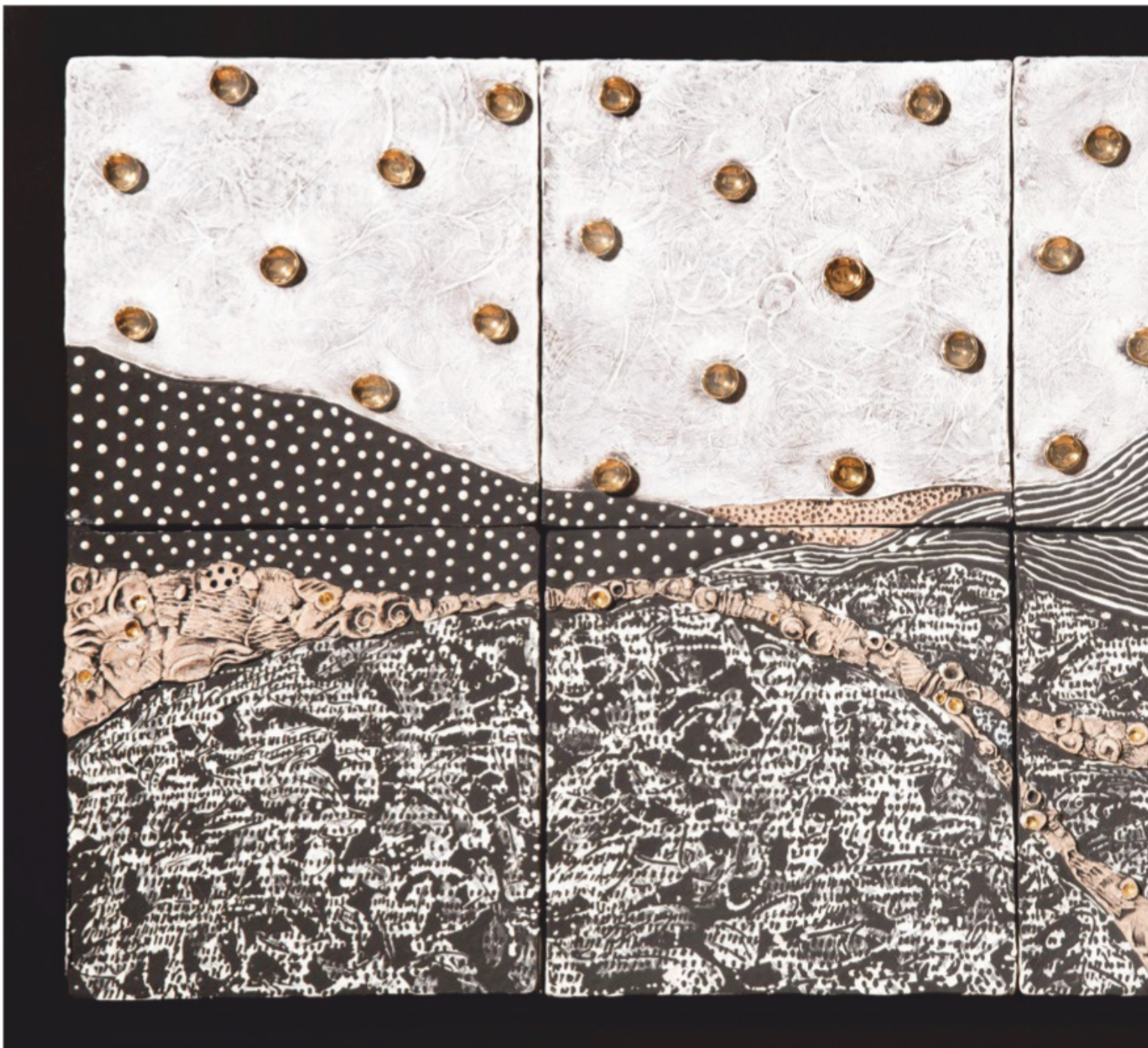
“The fundamental notions of Wah-Zha-Zhi (Osage) culture and its worldview influence and inform my

ideas. This perspective is based on the division of the earth and sky; it represents the order, balance, duality and symbiotic relationships found in life, nature and the universe.

“Within this context and my personal experiences, my art intends to document the evolution of our culture and represents the conflicting forces found throughout our day to day existence. The forms I create symbolize our disconnect from the natural world and the fading balance of our relationship to our environment.”

The Osage were the children of the sun, and the moon was their mother. She told them they must go down to the earth to live. The earth was covered with water so they floated in the air and called on the animals with them to help them. Elk dropped down into the water and called to the winds to blow the waters

1. *Standing in the Light*, clay, slips and gold luster glaze, 31 x 16½ x 5"
2. *Clay Figures*, clay, slips and gold luster glaze, 7 x 11" each

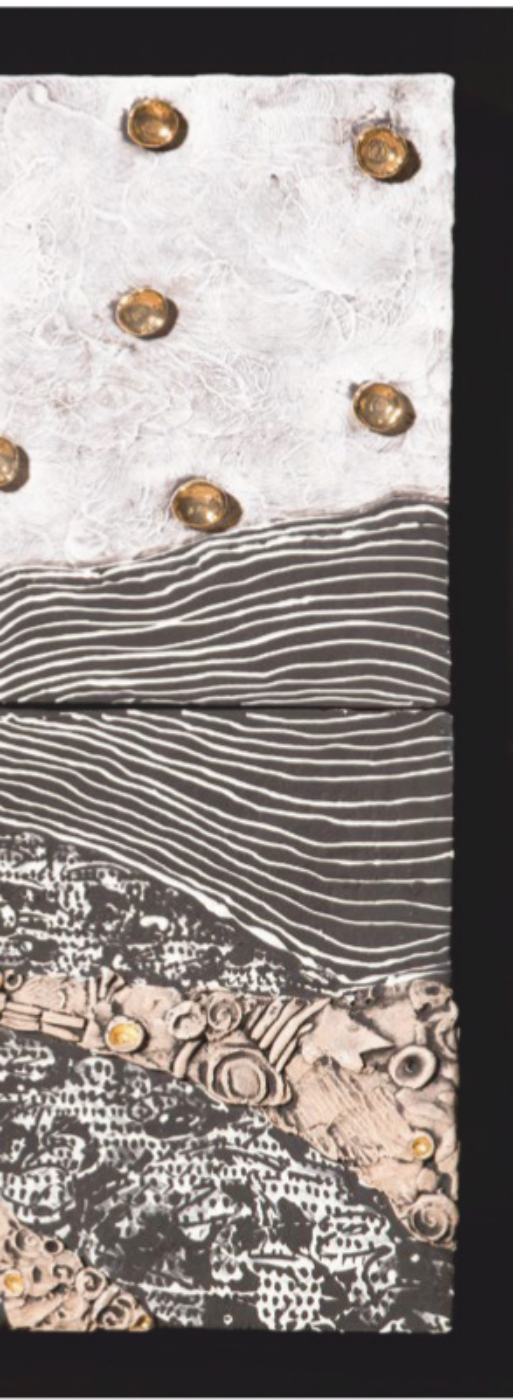


away. Eventually rocks appeared and then the soft soil. Elk rolled around in the soil, and his loose hairs fell to the soil and grew as the food the people needed and eventually as grass and trees.

Field's wall installation, *Movement of the Sun II*, shows the placement of the sun through the course of the day and the seasons. The gold suns float above the strata of the earth, its fertile surface and life-giving water. The earth holds its history in the strata that

has been thrust above the surface, and Fields constructs the river of her memory, stamps signifying the memory of the people present in the land.

Her armless *Clay Figures* resemble Egyptian mummy-like ushabti, their name derived from the Egyptian for "answerer." Fields sees them as a simple form to hold "things about yourself." Intricately decorated, they are also about adornment.



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3. *Movement of the Sun II*, clay, slips underglaze and gold luster glaze, 21 x 31½ x 1½"
4. *Memory Bowl*, clay, slips and gold luster glaze, 22 x 4"
5. *Butterflies Over the Earth*, clay and slips, 3½ x 3½ x 8"

She comments on psychological memory as well. "Recent works focus on the dichotomy of factors evident in our lives; how the effects of colonization reside within our psyche, yet, we find strength in the principles of our structured customs and ceremonies. This mirrors our belief system, as we are able to embody the thoughts and ideologies of our ancestors in a nurturing way. My creative endeavors and observations are how I acknowledge what I know to be true. It is the language I employ to define my place within the world." «

King Galleries

May 25-June 8, 2019

130 Lincoln Avenue, Santa Fe, NM 87501
(480) 440-3912, www.kinggalleries.com

Family *Dynasty*

SANTA FE, NM

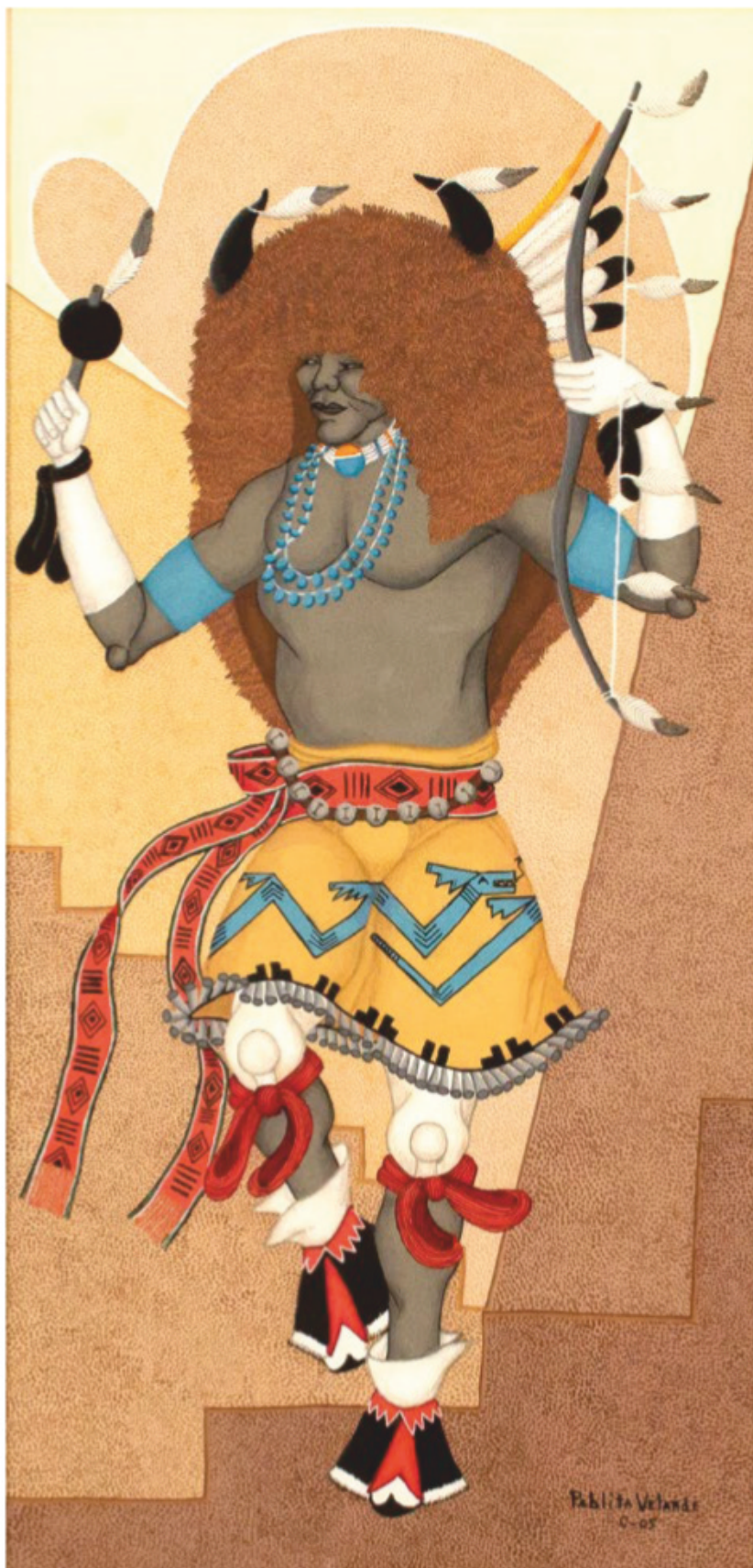
Pablita Velarde (1918-2006) was the only girl in the painting class at Dorothy Dunn's Santa Fe Indian School to which she had been admitted at the age of 14. She recalled, "They poked fun at me. Because I wanted to be an artist. 'You'd do better washing dishes or washing clothes or scrubbing floors,' they said." At 16 she painted a mural for the 1934 Chicago World's Fair. From 1937 to 1943 she was the WPA artist in residence during the construction of Bandelier National Monument. In 1988 she was designated a Santa Fe Living Treasure.

At a time when Native children were being actively discouraged from celebrating their traditions, Dunn directed them to celebrate their daily lives and ceremonies in a flat style she felt was divorced from outside cultural influences.

Velarde was blinded by an eye disease until she was nearly 5 years old. She said the experience "helped me more or less pay attention to detail and store it up here so that I'll never forget. You hear things and you store that away so you won't forget." She later explained the themes of her paintings were "just my memory waking up to something that I hadn't thought of for a long time."

She became the matriarch of three generations of Santa Clara painters all of whom are being celebrated in the exhibition *A Painting Dynasty from the Land of Enchantment: Pablita Velarde, Helen Hardin, Margaret Bagshaw and Helen K. Tindel* at Blue Rain Gallery in Santa Fe, New Mexico, from March 29 to April 13.

Her daughter, Hardin (1943-1984), went beyond her mother's traditional painting to create more contemporary and abstract work, including complex paintings based on Native symbols and motifs. She called her early works, which showed the influence





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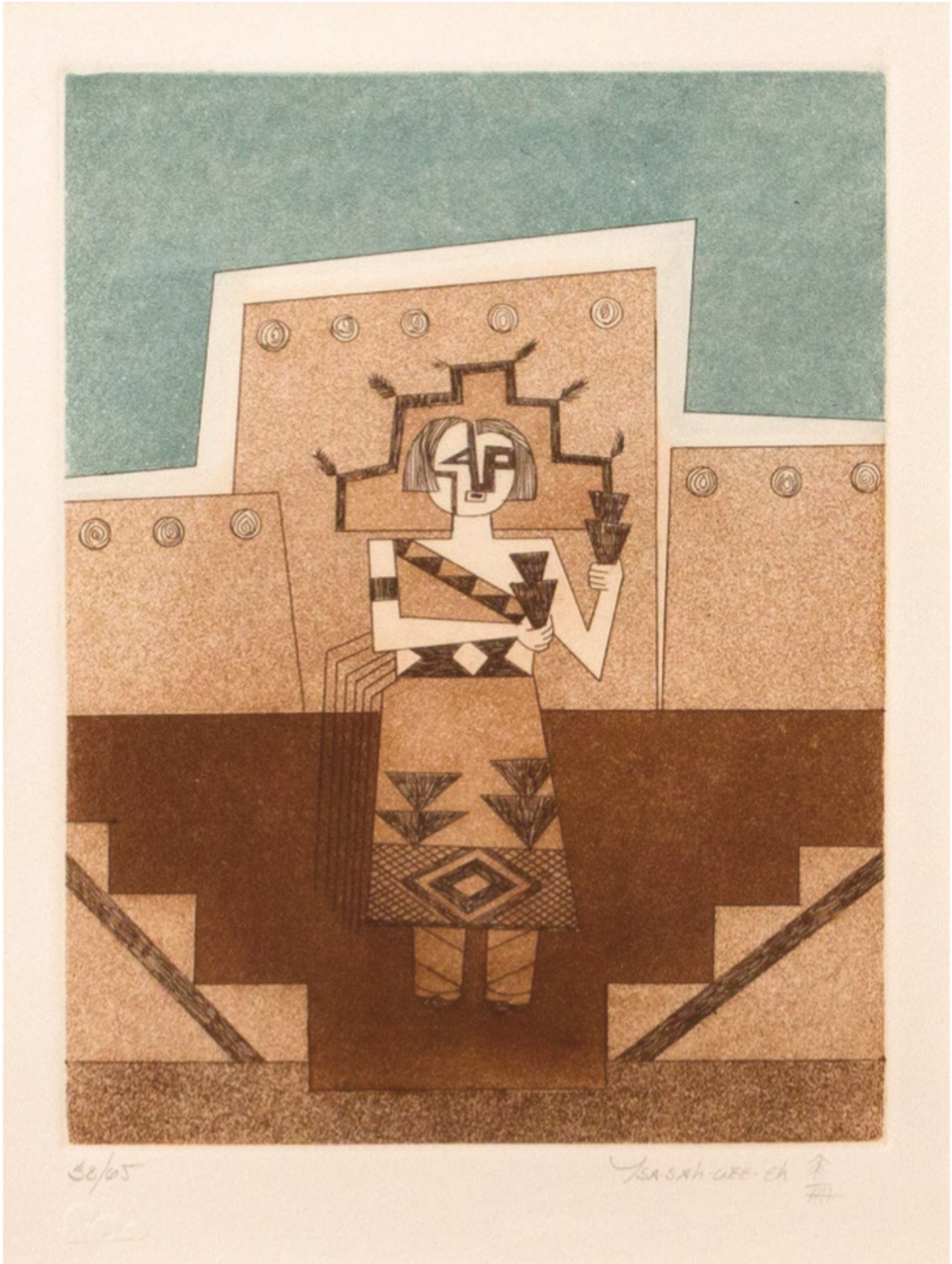
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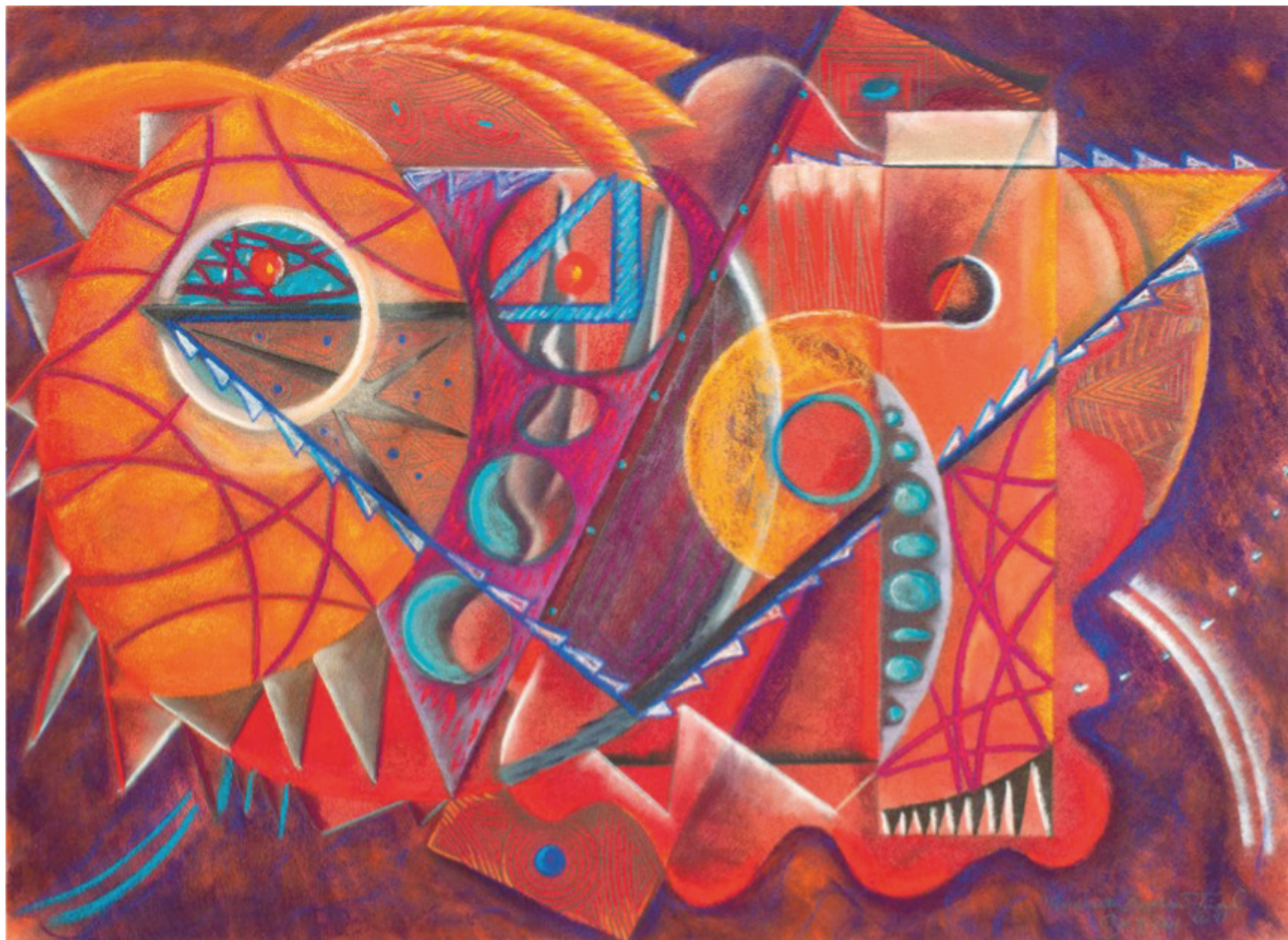
of her mother's traditional style, "cute little Indian paintings." Hardin was diagnosed with breast cancer and died at 41. During the last three years of her life she worked on a series of etchings, the *Woman Series*, which reflected her personal struggles.

Hardin's daughter Bagshaw (1964-2015) felt a closeness to her mother and grandmother and wrote in a memoir, "Painting is our language, used by and understood by all three of us...We communicate past to present, present to past. They both left unfinished paintings on their tables...What was left unsaid?" She is remembered for her colorful modernist work in painted clay as well as large paintings on canvas. She died at the age of 50 of a brain tumor.

Bagshaw's daughter, Tindel, "began painting in her mother's studio during the last few years of Bagshaw's life," the gallery explains. "After her mother's death Helen threw away her art supplies and declared that she would no longer paint. She has recently come

1. Pablita Velarde (Santa Clara, 1918-2006), *Untitled*, casein on paper, 22 x 11"
2. Pablita Velarde (Santa Clara, 1918-2006), *Buffalo and Deer Dance*, casein on paper, 17½ x 40"
2. Helen K. Tindel (Santa Clara), *Como Relampago en la Oscuridad*, oil and acrylic on canvas, 24 x 18"





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back to the easel, and has found new joy in painting. Helen's paintings are bold and expressive. She balances between pure abstraction and some inclusion of geometric form. The young artist finds catharsis in painting. Every canvas is charged with the rawness of her emotions."

The exhibition marks the debut of Tindel's work and includes works by all four artists that "have never been seen by anyone outside of the family."

From Velarde's traditional casein on paper *Buffalo and Deer Dance*, 1977, to Tindel's geometric abstraction *Como Relampago en la Oscuridad*, 2019, the exhibition explores one of the most remarkable matriarchal artistic lineages of the New Mexico pueblos. «

4. **Helen Hardin (Santa Clara, 1943-1984)**, *Posing on the Plaza*, Intaglio print, ed. 38 of 65, 7½ x 5¾"

5. **Margarete Bagshaw (Santa Clara, 1964-2015)**, *Untitled*, Prismacolor and pastel on cotton rag paper, 22 x 30"

Blue Rain Gallery

March 29-April 13, 2019

544 S. Guadalupe Street, Santa Fe, NM 87501
(505) 954-9902, www.blueraingallery.com

Craftsmanship

ALBUQUERQUE, NM

Cowboys and Indians Antiques in Albuquerque, New Mexico, hosts *Gathering of Artists: Celebrating the Art of Handmade*, showcasing handmade artwork from three of the gallery's 2019 featured artists: Hopi carver Makwesa Chimerica and jewelers Art Tafoya and Fritson Toledo. During the one-night show on April 25, guests can peruse Tafoya and Toledo's fine jewelry and Chimerica's katsina dolls, as well as meet the artists to discuss how each piece was created and the inspiration behind them.

"Art studied with Fred Peshlakai for a short period of time in California and has spent his entire career studying and honoring the Peshlakai tradition of using all handmade stamps and really concentrating on the fine art of silversmithing. So he does really beautiful intense traditional work, all traditional handmade silverwork," says Terry Schurmeier, owner of Cowboys and Indians Antiques. Featured in the show are a silver dragonfly pin with turquoise and an ornate silver and turquoise box by Tafoya.



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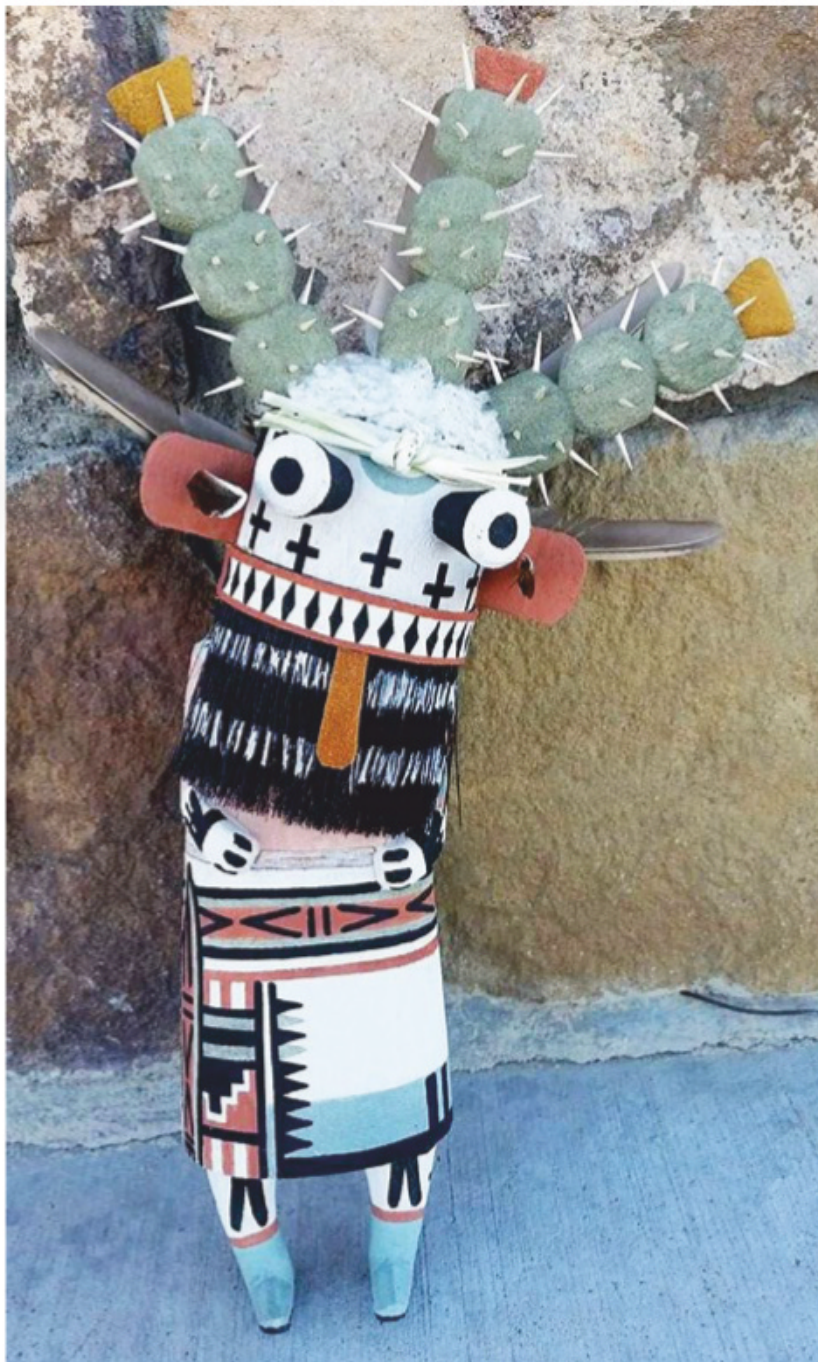
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Fritson, who lives with his wife in Albuquerque, has been doing custom work for numerous galleries over the years. He does traditional Navajo silver work, primarily making custom pieces for store owners and gallery owners, says Schurmeier. “We’re going to be introducing a line he’s making for us for our Asian market,” she adds.

Schurmeier explains that while Chimerica certainly has a traditional style to his work, his flare as a contemporary artist shines through as well. “Even though he uses traditional mineral paints and gesso and does traditional styles of katsinas, they just have a vibrance and a life to them that really has a great



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1. **Art Tafoya (Yaqui)**, silver dragonfly pin with turquoise
2. **Makwesa Chimerica (Hopi)**, bear katsina, cottonwood, gesso and mineral paints
3. **Art Tafoya (Yaqui)**, silver and turquoise box
4. **Fritson Toledo (Navajo)**, long hammer necklace pendant and charm bracelet pendant, 100% handmade silver, chains by Lawrence Yazzie (Navajo).
5. **Makwesa Chimerica (Hopi)**, cactus katsina, cottonwood, gesso and mineral paints

appeal to younger people,” she says.

Gathering of Artists will be held at the gallery from 3 to 6 p.m. «

Cowboys and Indians Antiques

April 25

4000 Central SE, Albuquerque,
NM 87108, (505) 255-4054,
www.cowboysandindiansantiques.com

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DINNER &
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For information visit www.phxindcenter.org
or contact Jolyana Begay-Kroupa at (602) 264-6768.

» MUSEUM EXHIBITONS

NATIVE AMERICAN ART

126

A SENSE OF BEAUTY

A new exhibition at the Eiteljorg Museum explores the power of beauty in historic and contemporary Native American art.

125

Susan Point (Musqueam Indian Band), *Arrival*, 1996, carved glass and wood, ed. 14 of 15.
Museum purchase from New Art of the West 7
with funds provided by Mike and Juanita Eagle.
On view at the Eiteljorg Museum.



A Sense of Beauty

A new exhibition at the Eiteljorg Museum explores the power of beauty in historic and contemporary Native American art.

INDIANAPOLIS, IN

Over the past few years, the Eiteljorg Museum of American Indians and Western Art has received several new collections that have added to its already impressive holdings of Native American art. To celebrate the museum's hallmark 30th year, and to break some of the lesser-seen treasures out of the vault, three members of the curatorial staff collaborated on the show *A Sense of Beauty: Showcasing the Power and Beauty in Native Art*.

The exhibition is an immersive experience. Not only are the works of art beautiful, but there are also dynamic presentations that take the pieces outside the



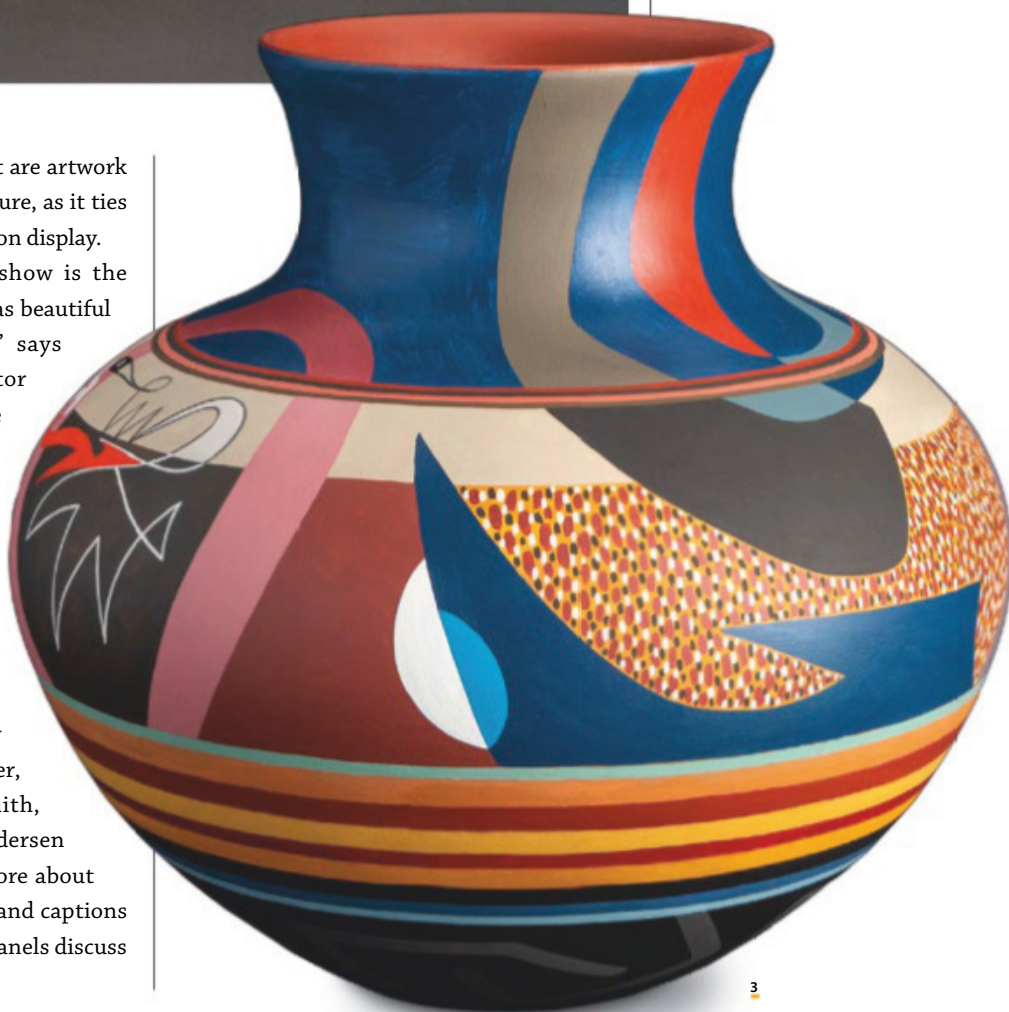
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1. Navajo weaving, 1870-80, wool and dye. Bequest of Kenneth S. "Bud" and Nancy Adams.
2. Cowlitz basket, ca. 1920, beargrass, cedar bark, rawhide, cotton and wool yarn. Gift of Mel and Joan Perelman.
3. Les Namingha (Hopi-Tewa/Zuni), *Late Mirovian Period Pueblo Jar*, 2015, clay and paint. Gift of Steve and Jane Marmon.

typical glass cases and into displays that are artwork themselves. The idea was to refer to nature, as it ties in to the collection of works that will be on display.

"The interesting thing about the show is the installation of the work is meant to be as beautiful and interesting of the work itself," says Jennifer McNutt, the museum's curator of contemporary art and one of the exhibition curators. "Rather than a sea of Plexiglas cases, we'll have a river of pottery coming down the wall onto a platform; a whirlwind of blankets—they are swirling up to the ceiling from a stack of blankets."

On view will be more than 135 items that include both historic and contemporary artwork, with pieces by unknown artists as well as Fritz Scholder, Nancy Youngblood, Richard Zane Smith, Les Namingha, Susan Folwell, Joe Feddersen and more. To allow visitors to learn more about the works on view, kiosks with images and captions identify objects and artists, while text panels discuss art collecting and ideas about beauty.



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“The whole experience is meant to inspire people, to let them immerse themselves in something beautiful and to spend time really starting to understand how the continuum of Native expression carries on today,” says McNutt. “[The show focuses on] how things made in the past have come forward and evolved over time.”

That includes the historical aspect with traditional items and how contemporary artists have been influenced by their cultures to create works of art that are also emblematic of today. For instance, McNutt explains that in Feddersen’s glasswork and prints collectors will notice designs that can be compared to the geometrics in blankets. This is reflective of much of the contemporary art on view when comparing it to historic items. “It makes a really



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4. **Dan Viets Lomahaftewa (Hopi/Choctaw, 1951-2005)**, *Spring Arrival*, 1994, collagraph on paper. Gift of Gail C. Kirchner. Dedicated with love and joy to the donor's family: Carroll and Brett Davis, Amy, John and Mary Nell Kirchner.
5. **Vernon Haskie (Navajo)**, bracelet, 2007, silver and coral. Gift of Helen Cox Kersting.
6. **Susan Folwell (Santa Clara)**, *Ceramic Bowl*, 2006, clay. Gift of Steve and Jane Marmon.
7. **Susan Point (Musqueam Indian Band)**, *Arrival*, 1996, carved glass and wood, ed. 14 of 15. Museum purchase from New Art of the West 7 with funds provided by Mike and Juanita Eagle.
8. **Joe Feddersen (Colville Confederated Tribes)**, *Changer 3*, 2012, blown and etched glass. Museum purchase: Eiteljorg Contemporary Art Fellowship.

good path for people to follow what's important in the pieces," McNutt adds.

All of the art has been sourced from the museum itself, with work by Eiteljorg Contemporary Art Fellows, past award-winning pieces by Eiteljorg *Indian Market and Festival* artists, and items that have been donated by collectors, artists and patrons. There is a representation of many cultures, regions and artistic styles to highlight the diversity of the museum's collection as well as the diversity of Native American art. The show remains on view through August 4. ❧



Through August 4, 2019

A Sense of Beauty: Showcasing the Power and Beauty in Native Art

Eiteljorg Museum of American Indians and Western Art
500 W. Washington Street, Indianapolis, IN 46204
(317) 636-9378, www.eiteljorg.org

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HOPI DANCE TABLETA

Worn by Young Maidens, Circa 1960s
Material: Plywood. Decorated
with bright colored paint, carved
Polik-Mana on each side and feathers
Measurements: 15" x 11"



MOCCASINS

Material: leather, various
furs, glass beads
Measurements:
3.5" x 10.5" x 4"



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recounting the Lakota
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in written words
and modern media,
originated by the Center
for American Indian
Research and Native
Studies

March 20 - April 21

 The
Brinton
Museum

239 Brinton Rd, Big Horn, WY

Angela Babby. *Bring the People.*
enameled glass mosaic on tile board

» EVENTS

NATIVE AMERICAN ART

132

DYNAMIC TREASURES

Native Treasures Art Market in Santa Fe celebrates a milestone of 15 years running.

136

TREADING FORWARD

The Cherokee Heritage Center's annual art show pays tribute to the past while looking towards the future.

138

INSPIRATIONAL GATHERING

The second Abbe Museum Indian Market welcomes 75 artists and performers representing more than 40 tribes.

140

SILVER AND LEATHER

A variety of historic and contemporary Native American materials was available at Brian Lebel's Old West Show in Arizona.

Cabinet card of Quanah Parker, 7³/₈ x 5¹/₁₆" **Estimate:** \$3/3,500 **SOLD:** \$11,210;
Cabinet card of Geronimo, 7³/₈ x 4¹/₄" **Estimate:** \$8/12,000 **SOLD:** \$6,490
From Brian Lebel's Old West Show & Sale.

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Dynamic Treasures

Native Treasures Art Market
in Santa Fe celebrates a milestone
of 15 years running.

SANTA FE, NM

Held on Memorial Day weekend each year, *Native Treasures Art Market*, produced by the Museum of Indian Arts & Culture, celebrates Native American art with more than 200 selected artists working in jewelry, pottery, paintings, weavings, basketry and more—and powerhouse brothers Diego and Mateo Romero are the 2019 featured artists and Living Treasures. An exhibition of their work will be on display at the MIAC beginning April 7 through spring 2020. In addition, the MIAC also presents for the first time the 2019 *Living Treasures Artist Celebration* in honor of the Mateos on Friday, May 24, which includes a live and silent auction, kicking off the *Native Treasures Art Market*. All of the proceeds generated support the MIAC's annual exhibitions and educational programs, according to museum director Della Warrior.

"These two artist brothers are very prominent artists, and their careers have just continued to expand and attain new heights," says Warrior. "With Living Treasures, we have an artist committee who selects who they will be for any given year...we look at artists whose careers are really advancing and are making significant contributions to contemporary Native art...Although they're brothers, their styles are quite different and their topics are quite different. We're very pleased they were selected...This will make for some dynamic



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1. Attendees at the 2018 market browse the Ataumbi Metals booth. Photo by Jason S. Ordaz.
2. Hopi artist Gerry Quotskuyva, known for his katsina carvings, at his booth during last year's *Native Treasures*. Photo by Jason S. Ordaz.
3. **Mateo Romero (Cochiti)**, *Tsi Ping Owingeh*, oil on canvas, 24 x 30". Photo by Karl Duncan.
4. **Diego Romero (Cochiti)**, *Girl in the Anthropocene*, lithograph, 19 x 24½". Photo by Cara Romero.

programming while the *Living Treasures* exhibit is up."

Throughout the weekend attendees to the market can browse some of the highest quality works from top artists across the country representing their tribes. On Saturday, a Native American fashion show will be held at 2 p.m. In addition to the Romero brothers, artists whose work will be showcased at the 2019 event include Maria Samora (2018 Living Treasure), Carol Lujan, Nocona Burgess, Crystal Tohee, Mary Louise Tafoya, Leroy Begay, Rena Begay, Larry Begay, James Tsoodle and many others.

"I love being a part of the *Native Treasures Art Market*. It is an opportunity to give back to an organization that helps bring Native art to our community as well as the entire world," says Sean Rising Sun Flanagan, who brings several



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5. **Mateo Romero (Cochiti)**, *Taos Pueblo*, mixed media on canvas, 14 x 11". Photo by Karl Duncan.
6. **Sean Rising Sun Flanagan (Taos)**, *Messenger*, steel sculpture, 48 x 42"
7. **Jason Brown (Penobscot Nation)** of **Decontie & Brown**, *Inlay Basketry Cuff*, .935 Argentium silver, handwoven brown ash, Kingman turquoise, lapis, dala, Maine red and brown jasper, Siberian jet, Ethiopian opal, shed deer antler, Maine rhyolite and Maine orange granite
8. **Diego Romero (Cochiti)**, *Emergence*. Photo by Cara Romero.



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steel wildlife sculptures and hide drums to this year's market. "I draw inspiration from the traditional images of my Native roots. My drums are traditionally made from deer, elk and buffalo hides, and I try to paint them with designs that unite my feelings of deep tradition with the contemporary. My stylized sculptures and design concepts are formed to create a strong and vibrant balance that could be described as geometrical and organic at the same time," the artist says of his work.

Penobscot Nation jeweler Jason K. Brown, one half of jewelry and fashion studio Decontie & Brown, brings several stunning jewelry pieces. "Being from the Penobscot tribe, an ancient tribe from what is now called Maine, it is an absolute honor to represent our people and culture at the *Native Treasures Art Show* in Santa Fe," says Brown. "I feel truly blessed to live and work as a creative energy, and to share my creations at such an important show for Native American art is truly humbling." «

May 24-26, 2019

Native Treasures Art Market

Santa Fe Community Convention Center
201 W. Marcy Street, Santa Fe, NM 87501
(505) 982-7799 ext. 3
www.nativetreasures.org

Treading *Forward*

The Cherokee Heritage Center's annual art show pays tribute to the past while looking toward the future.

PARK HILL, OK

1. Danya Pigeon, Junior Miss Cherokee (left) stands next to Madison Whitekiller, Miss Cherokee (right).
2. Dr. Charles Gourd, the executive director of Cherokee Heritage Center, gives a speech.
3. Tama Roberts (Cherokee), *Emergence*, clay and glaze
4. Johnnie Diacon (Muscogee/Creek), *Mvskoke Feather Dance*, oil, 14 x 12"
5. Glen Coleman Lester (Choctaw), *Frybread Peddler*, acrylic, 24 x 18"
6. Chase Kahwinhut Earles (Caddo), *Batah Kuhuh Alligator Gar Effigy Bottle*, clay, 46"

Oklahoma's longest-running American Indian art show returns this April. In conjunction with the *Cherokee Art Market Youth Competition*, the 48th annual *Trail of Tears Art Show and Sale* will take place at the Cherokee Heritage Center, Oklahoma's premier cultural center for Cherokee tribal history, culture and the arts. Beginning in 1972, *Trail of Tears* was organized with the intent to create a venue where diverse art forms could be used to exhibit American Indian heritage. The art show was first held in the rain shelter of the Tsa-La-Gi Amphitheater, before the completion of the museum, and in 1975, *Trail of Tears* became the first major exhibition in the present Cherokee Heritage Center.

The legacy of the inaugural art show lives on, with the 2019 rendition offering more than \$15,000 in prizes to artists competing in painting, sculpture, pottery, basketry, graphics, jewelry and miniatures.

"Just as each tribe is unique, so are our accounts of forced removal. We hope this intertribal show encourages artists to share their tribe's story from



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their own perspective,” says Dr. Charles Gourd, executive director of the Cherokee Heritage Center. “When we come together to pay tribute to our past, we remind ourselves and others that this was not our defining moment. It was not the beginning or ending of our cultural identities, but rather a heart-wrenching yet compelling display of Native people’s resiliency and our ability to prosper in a new environment.”

Among the artists confirmed for this year’s show are Chase Kahwinhut Earles, Norma Howard, Johnnie Diacon, Renee Hoover and Tom Farris.

“I first entered the *Trail of Tears Art Show* back in 1986, and it was my first art show that I entered as a professional artist,” says Diacon. “It was one of the shows

that I looked forward to the most every year because of the number of talented artists from the many different tribal nations from across the country. I’m looking forward to this year’s show and debuting my latest acrylic works on canvas which focus on my people, the Mvskoke (Creek).”

Coinciding with the event is the museum’s *Cherokee Art Market Youth Competition and Show*, which runs from April 6 through May 4. The *Cherokee Art Market Youth Competition* is open to Indigenous youth from grades 6 through 12. Winning artwork will remain on display throughout the duration of the *Trail of Tears Art Show*. A reception for both *Trail of Tears* and the *Cherokee Art Market Youth Competition* will be held on April 5 from 6 to 8 p.m. ❧

■■■■■■■■■ **April 6-May 5, 2019** ■■■■■■■■■

Trail of Tears Art Show and Sale

Cherokee Heritage Center
21192 S. Keeler Drive, Park Hill, OK 74451
(888) 999-6007, www.cherokeeheritage.org

Inspirational Gathering

The second Abbe Museum Indian Market features 75 artists and performers representing more than 40 tribes.

BAR HARBOR, ME

Three years ago, the Abbe Museum set out to produce an Indian market developed with and for Wabanaki artists. Last year's inaugural *Abbe Museum Indian Market* proved successful with more than 5,000 people heading to the Village Green in Bar Harbor, Maine, for a multifaceted weekend of Native American art. This year's second edition will take place May 17 to 19 with more than 75 artists and performers participating.

"By creating this event the museum is shining a bright light on Wabanaki art and deepening the economic impact of art making for tribal communities," the museum explains. "All with the hope that artists will get the chance to make a living through art, revitalize remnant art forms and allow for continued innovation."

This year's second edition of the show brings back some of the most popular events from 2018, while expanding them to continue to innovate the market. Kicking off the festivities is the Preview Party at the Abbe Museum on May 17 from 5 to 7:30 p.m. where guests have the chance to meet the exhibitors as well as



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1. The inaugural *Abbe Museum Indian Market* attracted 5,000 visitors. Photo by H.B. Mertz.
2. Models showcase the work of designer ACONAV (Acoma/Navajo) at the *Abbe Museum Indian Market* fashion show. Photo by H.B. Mertz.
3. **Theresa Secord (Penobscot)**, *My Great Grandmother's Sweetgrass Flat*, ash, braided and straight sweetgrass, cedar bar (ash straps dyed with commercial dyes), 2½ x 10"
4. **Frances Soctomah (Passamaquoddy)**, *Indian Corn Basket*, brown ash, sweetgrass and commercial dyes, 3 x 3 x 14"
5. **Paphonee (Kickapoo)**, *Traditional Woodlands Jar*, hand burnished red clay, buffalo dung fired out of doors, 17"

vote in the People's Choice competition. On Saturday, May 18, from 10 a.m. to 5 p.m., and Sunday, May 19, from 10 a.m. to 4 p.m., visitors can walk the Village Green visiting the exhibitor booths while discussing their works of art and making purchases.

Also on Saturday is the return of the fashion show, which moves this year to the Criterion Theater and happens at 6 p.m. As the museum explains, "This transition created a VIP opportunity for fashion show attendees to meet with designers and see their work up close." The four-day Indigenous Film Festival at Reel Pizza Cinerama also will happen this year, May 17 through 20 at 5 p.m. daily. The festival features films that are by and about Indigenous peoples.

Gabriel Frey, a Passamaquoddy basket maker and an Abbe Museum trustee, says, "For many Native artists, their artistic expression is a family tradition, a connection to the past, present and future, interwoven to create functional pieces of art. Family traditions, culture, personal experiences and hopes for the future live within each piece created. For most, making art provides a source of income, but more importantly



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maintains cultural traditions, family connections and language. Wabanaki artistry is a tool for education, cultural resilience and decolonization.”

Artists exhibiting in the show will display everything from baskets and pottery to jewelry and sculpture. Among those participating for 2019 are Frances Soctomah, Geo Neptune, Loren Aragon, Pahponee, Theresa Secord, Decontie & Brown, Peter Boome and Brenda Hill. «



May 17-19, 2019

Abbe Museum Indian Market

Abbe Museum
26 Mount Desert Street, Bar Harbor, ME 04609
(207) 288-3519, www.abbemuseum.org



5



Silver and Leather

A variety of historic and contemporary Native American materials was available at Brian Lebel's Old West Show in Arizona.

MESA, AZ

In nearly every booth was an assortment of gems: beaded gauntlets, 19th-century war shirts and cradleboards, Navajo weavings, pueblo pottery and turquoise in every shade of blue and green imaginable. "We've always stressed variety, and that's certainly what people saw this year," says Brian Lebel, whose *Old West Show & Auction* ran from



1. Guests browse dealer booths at Brian Lebel's Old West Show & Auction.

2. Cabinet card of Geronimo, 7 $\frac{3}{8}$ x 4 $\frac{1}{4}$ " **Estimate:** \$8/12,000 **SOLD:** \$6,490

3. Cabinet card of Quanah Parker, 7 $\frac{3}{8}$ x 5 $\frac{1}{16}$ " **Estimate:** \$3/3,500 **SOLD:** \$11,210

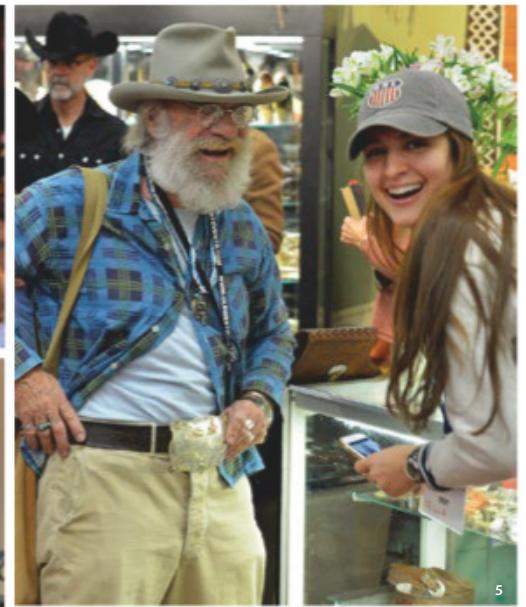
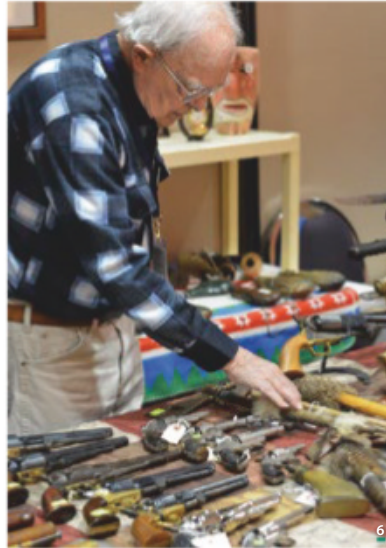
January 25 through 27 in Mesa, Arizona.

The annual event, which featured both a dealer show and two separate live auctions, was one of the best-attended events Lebel has put on. “We were thrilled at the attendance, thrilled with the crowd at the show, and thrilled with the age of the crowd. In Mesa and at our Santa Fe show, we’ve noticed a younger crowd coming through, which is really phenomenal,” Lebel says. “We just love having people come out the way they did. At several points during the weekend I couldn’t talk to people in their booths because they had so many people in them. Those are the problems I like to have.”

The action began on January 25 with the sale of the Robert G. McCubbin Collection, regarded as the greatest collection of Western photography ever assembled. Highlights from the sale included the personal photo album of outlaw John Wesley Hardin, which sold for \$129,800, just over its \$125,000 high estimate, and the iconic photograph often called the “Fort Worth Five,” which sold for \$118,000, within estimates of \$100,000 to \$150,000. The photo shows the Wild Bunch, which included the outlaws often called Butch Cassidy and the Sundance Kid.

McCubbin’s collection also featured an assortment of rare or original photographs of Native Americans, including a cabinet card of Geronimo (est. \$8/12,000) that sold for \$6,490 and cabinet card of Comanche warrior Quanah Parker that sold for \$11,210, well above its high estimate of \$3,500. A cabinet card of Chief Satank (Sitting Bear, Kiowa) sold for \$4,425, on a high estimate of \$1,200, and a rare image of George Armstrong Custer’s Crow scout, Curly, sold for \$4,720, well above its \$1,500 high estimate.

Lebel’s Old West Events will hold its next show on June 22 and 23 in Santa Fe, New Mexico. «



4. Bidders watch the live auction. 5. A guest shows off his silver belt buckle. 6. A buyer browses firearms at one of the dealer booths. 7. Visitors look at Native American jewelry at the Weisman Gallery booth. 8. Collector Robert McCubbin, whose collection was featured in the Friday night sale. 9. Navajo weavings at Ranchfolks’ booth.





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Marlena Myles, *Anpetu Wi*, vector illustration, 2017

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» AUCTIONS

NATIVE AMERICAN ART

144

MOMENTS IN HISTORY

Cowan's Auctions presents prehistoric through contemporary material during its April 5 sale of American Indian and Western art.

146

ARTS OF THE WEST

Leslie Hindman Auctioneers offers strong works in many mediums at its annual Arts of the American West sale in Denver.

148

VARIETY OF MATERIALS

Works in stone, bronze, paint and photography are available at the Scottsdale Art Auction on April 6 in Arizona.

150

A SOLID COLLECTION

Bonhams' single-owner auction of Native American baskets achieves nearly \$1 million.

Don Lelooska
(Kwakwaka'awkw,
1933-1996), polychrome
carved wood sun figure
totem, 31 x 26". Available at
Leslie Hindman Auctioneers.
Estimate: \$3/5,000

143

Moments *in* History

Cowan's Auctions presents prehistoric through contemporary material during its April 5 sale of American Indian and Western art.



CINCINNATI, OH

At 10 a.m. on April 5, Cowan's Auctions will bring to market approximately 500 lots of Native American and Western art during its spring *American Indian & Western Art: Premier Auction*. The sale ranges from prehistoric through contemporary items, allowing collectors a diverse array of material to bid on. There will be Plains pieces, beadwork, textiles, pottery, basketry and an esteemed collection of 90 pieces from the southwestern United States.

"There's a number of great collections throughout the auction, but a major highlight is the spectacular collection assembled by Harriet and Seymour Koenig on New York," says Danica Farnand, director of

American Indian and Western art at the auction house. "The Koenigs assembled one of the finest Southwestern collections we have had the fortune of handling. It has a little bit of everything, with historic pieces and contemporary works bought directly from the artist. One of the more impressive pieces is the massive Zia polychrome pottery olla, with a diameter of 18 inches. We have a \$15,000 to \$20,000 estimate on it and I think this will do very well."

The Koenigs began assembling their collection in the 1950s and 1960s when Seymour's job as a research physicist had him consulting at the Los Alamos National Laboratory in New Mexico. Many of the pieces,

1. A magnificent porphyry popeye birdstone. **Estimate: \$250/350,000**
2. Delaware/Ottawa black-tanned hide bag and wool belt. **Estimate: \$30/50,000**
3. Joseph No Two Horns (Hunkpapa Lakota, 1852-1942), horse dance stick. **Estimate: \$30/50,000**
4. From left: Zuni polychrome pottery olla. **Estimate: \$4/6,000**; Zia polychrome pottery olla. **Estimate: \$15/20,000**

including Navajo, Zuni, Apache and Hopi artwork, were purchased from the artists or from local trading posts. Other items from the collection include a Zuni polychrome pottery olla (est. \$4/6,000), a room-size Navajo Teec Nos Pos weaving that is expected to sell between \$6,000 and \$8,000, and a painting by Michael Kabotie that has an estimate of \$2,000 to \$4,000.

Outside of the collection, one of the major highlights is a prehistoric porphyry popeye birdstone that comes from collector Cameron Parks, who purchased the uniquely shaped piece from the person who discovered it in the 1950s. It has a presale estimate of \$250,000 to \$350,000. "This little guy proves that even in our earliest forms, humans are artistic beings. The care and skill put into this object is stunning and flies in the face of our preconceived notions of prehistoric man," says Farnand. "Adding to the value, it is an unusually elaborate form using the coveted porphyry, a type of granite, and the written provenance accounting for its whereabouts from the minute it was first discovered."

Other noteworthy pieces in the sale include a horse dance stick by Joseph No Two Horns (Hunkpapa Lakota). The piece has a provenance dating back to the 1920s, and it was placed in a museum collection by the early 1930s. This sale marks the first time the item is available to the public, carrying a presale estimate of \$30,000 to \$50,000. A Delaware/Ottawa black-tanned hide bag and wool belt is a rare lot that will be hitting the auction block. The bag and belt, which are nearly 250 years old, have an estimate of \$30,000 to \$50,000. In describing the bag and belt, Farnand adds, "It has this outstanding quillwork depicting imagery of the cosmos and supernatural beings harnessed for a hunter or warrior."

At recent sales, Farnand has also noted an increased interest in contemporary artwork, with more pieces from the category arriving at auction as well. "There



are a lot of collections out there like the Koenig collection in this auction, or the Saunders collection from our last, which are starting to hit the market," she explains. "These are wonderful collections that were carefully curated beginning in the 1950s to 1990s, and include a lot of pieces that were purchased directly from the artists and have never been available to the public before. I don't need to tell you how alluring a fresh to market piece is to collectors, especially when they're as beautiful as the pieces we're seeing."



www.NativeAmericanArtMagazine.com

April 5, 2019, 10 a.m.

American Indian & Western Art: Premier Auction

Cowan's Auctions
6270 Este Avenue, Cincinnati, OH 45232
(513) 871-1670, www.cowans.com



1

Arts of the West

Leslie Hindman Auctioneers offers strong works in many mediums at its annual Arts of the American West sale in Denver.

DENVER, CO

Historic and contemporary Native American materials will be available to bidders on May 2 during Leslie Hindman Auctioneers' *Arts of the American West* in Denver. The sale, which features a magnificent cross section of the West—from cowboys and cattle to stunning works by Native American artists—will once again feature a variety of works, artists and materials.

Noted lots in the sale include Kevin Red Star's oil painting *Grandfather*, estimated at \$6,000 to \$8,000.



2

The Apsaalooka painter has a stylistic approach to the figure, with larger-than-life features and vibrant colors not typically found in nature. His work has a slightly abstract quality to it that has been compared favorably to the works of Luiseño artist Fritz Scholder. For *Grandfather*, Red Star paints a chief against a dark background that contrasts wonderfully with the figure's white headdress.

Another painting being offered is *Three Chanters*, an oil and mixed media piece by Navajo painter Tony Abeyta, who also uses modern ideas to express his views of the West. In *Three Chanters*, estimated at \$1,500 to \$2,500, three Yei figures are shown in a brilliant arrangement of color, specifically a turquoise-like blue that radiates from the edges of the canvas.

A polychrome carved wood sun figure totem by Don Lelooska (Kwakwaka'awkw) will be offered with an estimate of \$3,000 to \$5,000. The windmill-like



3



4

composition of the piece accentuates the rays of the totem that shoot out in five directions. Like many of the other Native American offerings, Lelooska's carving is full of vivid color, with red and greens that dazzle from the surface of the piece.

Two pottery works will be offered: a corrugated polychrome vessel by Wyandot potter Richard Zane Smith will be available with an estimate of \$2,000 to \$4,000, as will a blackware lidded jar from 1977 by San Ildefonso potter Carmelita Dunlap, estimated at \$1,000 to \$1,500.

A preview of the auction lots will open April 28 and continue until the auction on May 2 at 10 a.m. «

■■■■■■■■■■ **May 2, 2019, 10 a.m.** ■■■■■■■■■■

Arts of the American West

Leslie Hindman Auctioneers
1024 Cherokee Street, Suite 200, Denver, CO 80204
(303) 825-1855, www.lesliehindman.com

1. **Tony Abeyta (Navajo)**, *Three Chanters*, oil and mixed media on canvas, 24 x 36" **Estimate: \$1,5/2,500**
2. **Richard Zane Smith (Wyandot)**, corrugated polychrome vessel, 8½ x 12½" **Estimate: \$2/4,000**
3. **Kevin Red Star (Apsaalooka)**, *Grandfather*, oil on canvas **Estimate: \$6/8,000**
4. **Don Lelooska (Kwakwaka'awkw, 1933-1996)**, polychrome carved wood sun figure totem, 31 x 26" **Estimate: \$3/5,000**



Variety *of* Materials

Works in stone, bronze, paint and photography are available at the Scottsdale Art Auction on April 6 in Arizona.

SCOTTSDALE, AZ

When the *Scottsdale Art Auction* returns to Arizona on April 6 it will bring with it numerous works by Native American painters and sculptors, including several important pieces from Chiricahua Apache artist Allan Houser and a painting from Luiseno artist Fritz Scholder.

"The works we have from Native American artists this year are really exceptional," says auction partner Brad Richardson. "The Houser bronzes are, of course, really excellent, as is the Fritz Scholder piece. Last year we put several major Scholders on the market and set a new world record for \$222,000. That put a real boost in the Fritz Scholder market and we're very excited that

we have a great one for this year."

The Scholder painting, *Deformed Buffalo Dancer*, is massive at 80 by 68 inches. It shows many elements of the painter's style, including his abstract design, use of bold single colors and his portrait-like presentation of his figures. It is estimated at \$40,000 to \$60,000.

Houser will be represented by six works, all bronze, including *Smoke Signal* (est. \$60/90,000), which was chosen as the 1993 *Prix de West* purchase award winner at the National Cowboy & Western Heritage Museum in Oklahoma City, Oklahoma. Other Houser bronzes include *Apache Warrior* (est. \$60/90,000) and the 60-inch-tall *As Long as the Water Flows* (est.





3

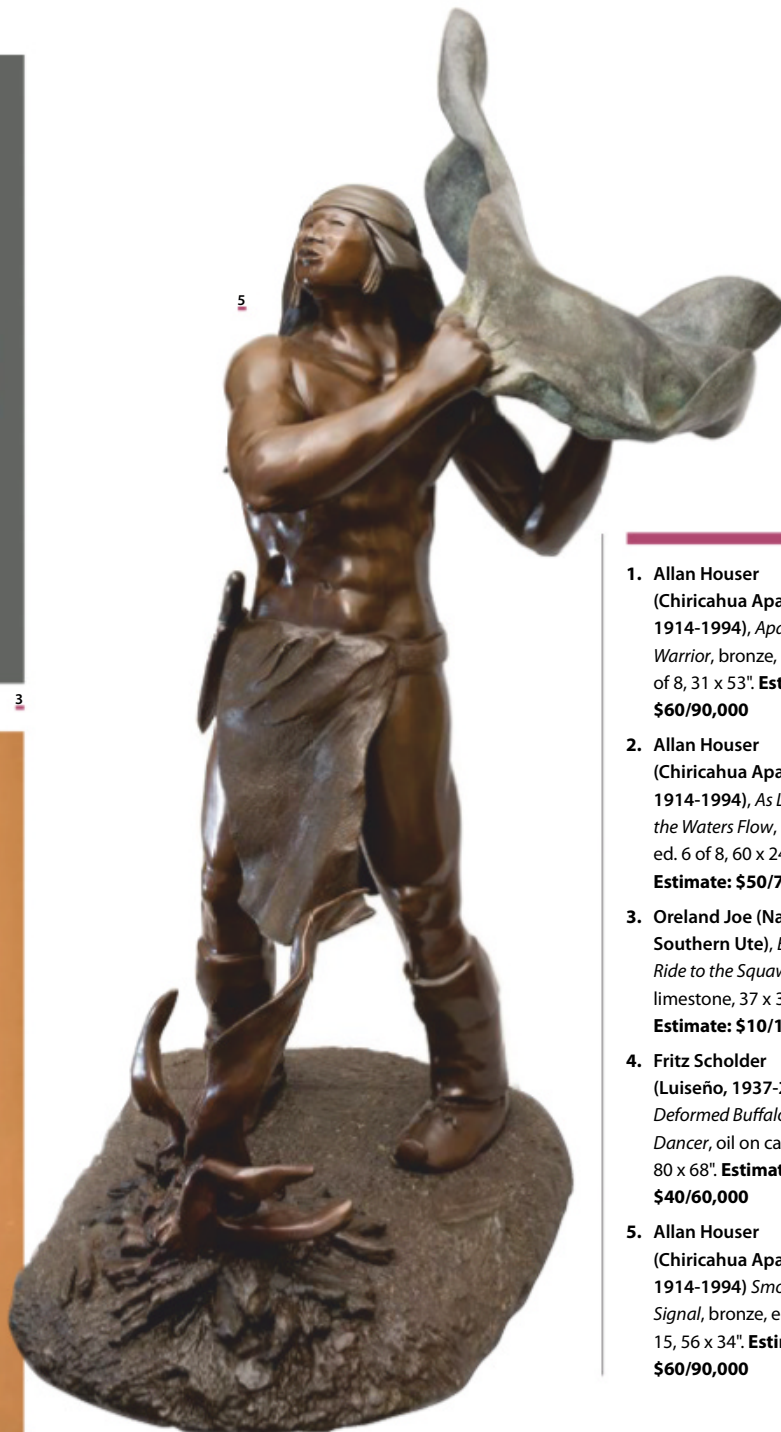


4

\$50/75,000).

Other noteworthy works include *Evening Ride to the Squawdance* by Navajo and Southern Ute painter and sculptor Oreland Joe. The work, carved out of limestone, is estimated at \$10,000 to \$15,000.

Lastly, Edward S. Curtis' orotone photograph *Old Well of Acoma* will be available with an estimate of \$5,000 to \$7,000. Curtis made a name for himself in the early 20th century when he spent three decades researching Native Americans for his grand masterwork, the book series *The North American Indian*. The books featured comprehensive research on Native



5

1. Allan Houser (Chiricahua Apache, 1914-1994), *Apache Warrior*, bronze, ed. 3 of 8, 31 x 53". **Estimate: \$60/90,000**
2. Allan Houser (Chiricahua Apache, 1914-1994), *As Long as the Waters Flow*, bronze, ed. 6 of 8, 60 x 24". **Estimate: \$50/75,000**
3. Oreland Joe (Navajo/Southern Ute), *Evening Ride to the Squawdance*, limestone, 37 x 35". **Estimate: \$10/15,000**
4. Fritz Scholder (Luiseño, 1937-2005), *Deformed Buffalo Dancer*, oil on canvas, 80 x 68". **Estimate: \$40/60,000**
5. Allan Houser (Chiricahua Apache, 1914-1994) *Smoke Signal*, bronze, ed. 4 of 15, 56 x 34". **Estimate: \$60/90,000**

American customs, ceremonies, foods, songs and languages, but today *The North American Indian* is mostly commonly known for Curtis' photography.

The *Scottsdale Art Auction* will take place during two sessions, at 9:30 a.m. and 1 p.m., on April 6 in Scottsdale, Arizona. The first session is being offered with no reserves. ❧

■■■■ April 6, 2019, 9:30 a.m. and 1 p.m. ■■■■

Scottsdale Art Auction

7178 E. Main Street, Scottsdale, AZ 85251
(480) 945-0225, www.scottsdaleartauction.com

A Solid Collection

Bonhams' single-owner auction of Native American baskets achieves nearly \$1 million.



LOS ANGELES, CA

On December 10, Bonhams brought to market nearly 210 lots of Native American baskets from the collection of Alan and Bronnie Blaugrund. The Albuquerque, New Mexico-based collectors amassed their collection over four decades, finding a particular interest in California basketry. Featured in the lots were more than 400 items that included Pomo miniatures, Southwest baskets including miniature trays and Great Basin baskets.

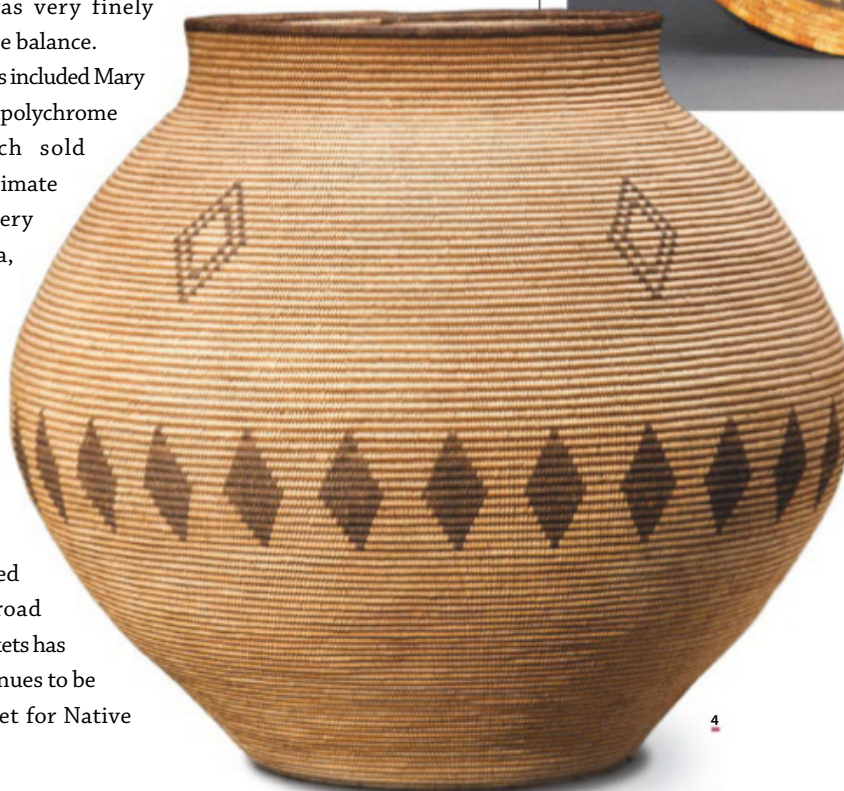
Leading up to the sale, Ingmår Lindbergs, director of Native American art at Bonhams, promoted the items at a number of events, which he believes pushed the sale to its \$988,500 total. "I feel that key to the success of the sale was having the full catalog on hand when we were showing highlights at the *Whitehawk Show* in Santa Fe in mid-August—we gave out over 200 copies of the catalog during the show," he elaborates. "That, and the fact that much of the collection was illustrated in John Kania and Alan Blaugrund's 2014 book *Antique Native American Basketry of Western North America* ensured that the collection was well-known prior to the auction."



Leading the sale was a Yokuts polychrome basket that was attributed to Mrs. Britches by Santa Fe dealer and author John Kania. The work, which had figures included in its design, was estimated to achieve \$25,000 to \$35,000, but soared to more than double its low estimate when it sold for \$52,500. Coming in as the second highest earning lot was a Great Basin basket by Washoe weaver Scees Bryant Possock done in the degikup style. The piece, which sold for its low estimate of \$50,000, was not overloaded with imagery but was very finely woven to achieve a nice balance.

Other standout pieces included Mary Snyder's Chemehuevi polychrome snake basket, which sold squarely inside its estimate at \$22,500; and a very large Chemehuevi olla, by an unknown maker, that measured 16 by 18 inches achieved \$35,000 against a presale estimate of \$15,000 to \$25,000.

"I feel that in this instance," Lindbergs says, "a well-advertised collection with a broad selection of quality baskets has shown that there continues to be an enthusiastic market for Native American baskets."



1. Chumash polychrome bottleneck basket, 6 x 10½"
Estimate: \$25/45,000
SOLD: \$35,000
2. Attributed to Mrs. Britches (Yokuts), Yokuts polychrome basket, 9 x 21"
Estimate: \$25/35,000
SOLD: \$52,500
3. Mary Snyder (Chemehuevi), Chemehuevi polychrome snake basket, 3¼ x 13½"
Estimate: \$15/25,000
SOLD: \$22,500
4. A Chemehuevi olla, 16 x 18" **Estimate: \$15/25,000** **SOLD: \$35,000**

TOP TEN SALES

Bonhams, The Alan and Bronnie Blaugrund Collection of Native American Basketry, December 10, 2018 (including buyer's premium)

Item	Low/High	Sold
A Yokuts polychrome basket	\$25/35,000	\$52,500
A fine and important Washoe basket	\$50/80,000	\$50,000
A Chemehuevi olla	\$15/25,000	\$35,000
A Chumash polychrome bottleneck basket	\$25/45,000	\$35,000
A Chemehuevi polychrome snake basket	\$15/25,000	\$22,500
A Kawaiisu basket	\$12/18,000	\$22,500
A Mono Lake Paiute polychrome basket	\$8/12,000	\$20,000
A Mono Lake Paiute polychrome basket	\$6/9,000	\$18,750
A Washoe polychrome burden basket	\$10/15,000	\$18,750
An Apache olla	\$6/9,000	\$17,500

ARTISTS IN THIS ISSUE


Abeyta, Tony	146	Flanagan, Sean Rising Sun	135	Mater, Dustin Illetewahke	66	Romero, Diego	133
Aragon, Loren	74	Folwell, Susan	128	Michaels, Patricia	75, 86	Romero, Mateo	133
Bagshaw, Margarete	121	Grant, Dorothy	74	Mike, Marisa	75	Ruby, Christy	80
Baker-Flying Horse, Norma	80	Greeves, Teri	80	Mrs. Britches	151	Scholder, Fritz	149
Barton, Randy L.	77	Guy-Goldtooth, Jolonzo	79	Namingha, Les	127	Secord, Theresa	139
Black, Jaime	42	Hardin, Helen	120	Naranjo, David	75	Singer, Ryan	43
Blackburn, Catherine	71	Harjo, Jr., Benjamin	42	No Two Horns, Joseph	145	Smith, Richard Zane	146
Brown, Jason	135	Haskie, Vernon	128	Okuma, Jamie	78	Soctomah, Frances	139
Chimerica, Makwesa	122	Houser, Allan	148	Oland, Curtis	73	Stewart, Maya	78
Diacon, Johnnie	137	Jagodzinsky, Derek	77	Ortiz, Virgil	76	Snyder, Mary	151
Ducharme, Evan	77	Joe, Orelan	149	Paphonee	139	Tafoya, Art	122
Dugi, Orlando	73	Kahm, Jontay	92	Paul, Sage	72	Tindel, Helen K.	119
Earles, Chase Kahwinhut	137	Lelooska, Don	147	Pinnecoose, Adrian Standing Elk	93	Toledo, Fritson	123
Emmerich, Korina	73	Lester, Glen Coleman	137	Point, Susan	129	Velarde, Pablita	118
Esquiro, Sho Sho	81	Lomahaftewa, Dan Viets	128	Red Star, Kevin	147	Yazzie, Jared	79
Feddersen, Joe	129	Marianito, Kathy	57	Red Star, Wendy	42	Yellowtail, Bethany	58, 76
Fields, Anita	114	Marlowe, Tishna	81	Roberts, Tama	136	Yepa, Alvina	41

ADVERTISERS IN THIS ISSUE

Abbe Museum (Scottsdale, AZ)	142	Faust Gallery (Scottsdale, AZ)	19	Native POP: People of the Plains (Rapid City, SD)	47
Adobe Gallery (Santa Fe, NM)	9	Form & Concept (Santa Fe, NM)	41	Nizhoni Ranch Gallery (Sonoita, AZ)	37
Allard Auctions, Inc. (St. Ignatius, MT)	45	Grant, Dorothy (Delta, BC)	69	Notah-Dineh Trading Co. & Museum (Cortez, CO)	142
Arviso, Steven (Gallup, NM)	63	Heard Museum (Phoenix, AZ)	30	Raven Makes Gallery (Sisters, OR)	34
Bischoff's Gallery (Scottsdale, AZ)	7	Heritage Auctions (Dallas, TX)	5	Reed, Lauren J. (Dallas, TX)	36
Blue Rain Gallery (Santa Fe, NM)	Cover 4	Heritage Center Red Cloud Indian Art Show and School, The (Pine Ridge, SD)	142	River Trading Post (Scottsdale, AZ)	11
Bonhams (San Francisco, CA)	27	Idyllwild Arts (Idyllwild, CA)	36	Robbins, Jesse (Prescott, AZ)	Cover 3
Brian Lebel's Old West Events (Santa Fe, NM)	29	Jack's Antique (Flagstaff, AZ)	130	Sandbar Trading (Wichita, KS)	45
Brinton Museum, The (Big Horn, WY)	130	Jacobs, Margaret (Enfield, NH)	63	Scottsdale Art Auction (Scottsdale, AZ)	20
Buffalo Barry's Indian Art (Holden, MA)	31	James Compton Gallery (Santa Fe, NM)	6	Silver & Turquoise Ball (Phoenix, AZ)	124
Charley's Navajo Rugs (Hanford, CA)	35	John C. Hill Antique Indian Art Gallery (Scottsdale, AZ)	130	Skinner Auctioneers (Boston, MA)	32
Cherokee Heritage Center (Park Hill, OK)	2	King Galleries (Scottsdale, AZ)	Cover 2	Steve Elmore Indian Art (Santa Fe, NM)	38
Chickasaw Nation Arts & Humanities Division (Ada, OK)	22	Leslie Hindman Auctioneers (Denver, CO)	18	Sunwest Silver Co. (Albuquerque, NM)	39
Chipeta Trading Company (Denver, CO)	1	Lyn A. Fox Fine Pueblo Pottery (Santa Fe, NM)	21	SWAIA Santa Fe Indian Market (Santa Fe, NM)	8
Clarkson, Karen (Prescott, AZ)	69	Medicine Man Gallery (Tucson, AZ)	23	Territorial Indian Arts (Scottsdale, AZ)	40
Cowan's Auctions (Cincinnati, OH)	24	Meekins, Lew (Fort Worth, TX)	69	True West (Santa Fe, NM)	12, 13
Cowboys and Indians Antiques (Albuquerque, NM)	26	Miles & Miles Trading (Pacifica, CA)	38	Turkey Mountain Traders (Evergreen, CO)	3
Dancing Rabbit Gallery, The (Southlake, TX)	25	Museum of Indian Arts & Culture (Santa Fe, NM)	16, 47	Waddell Trading (Scottsdale, AZ)	17
Dennis June Gallery (Scottsdale, AZ)	28	Native American Art Appraisals, Inc. (Santa Fe, NM)	63	Western Trading Post (Casa Grande, AZ)	40
Eighth Generation (Seattle, WA)	50				

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